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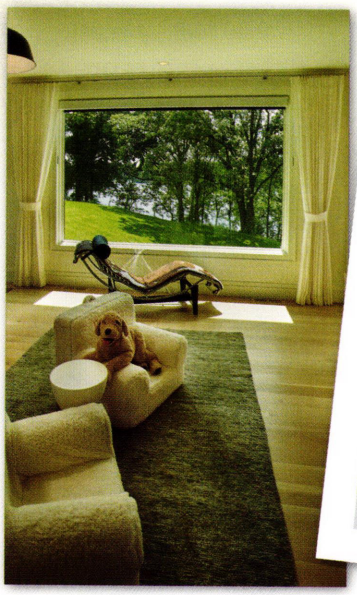
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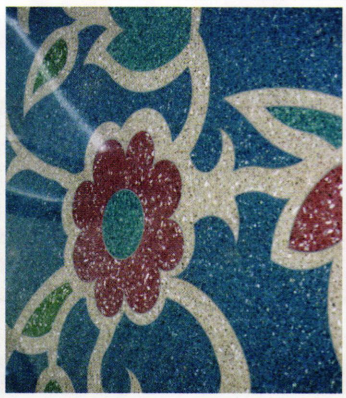
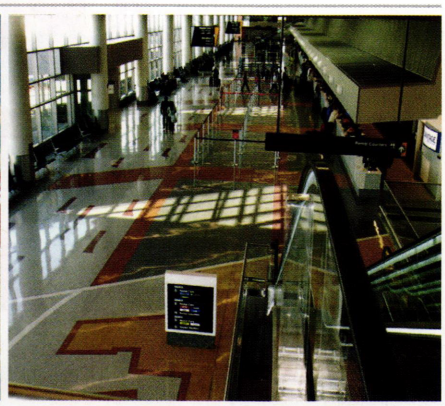
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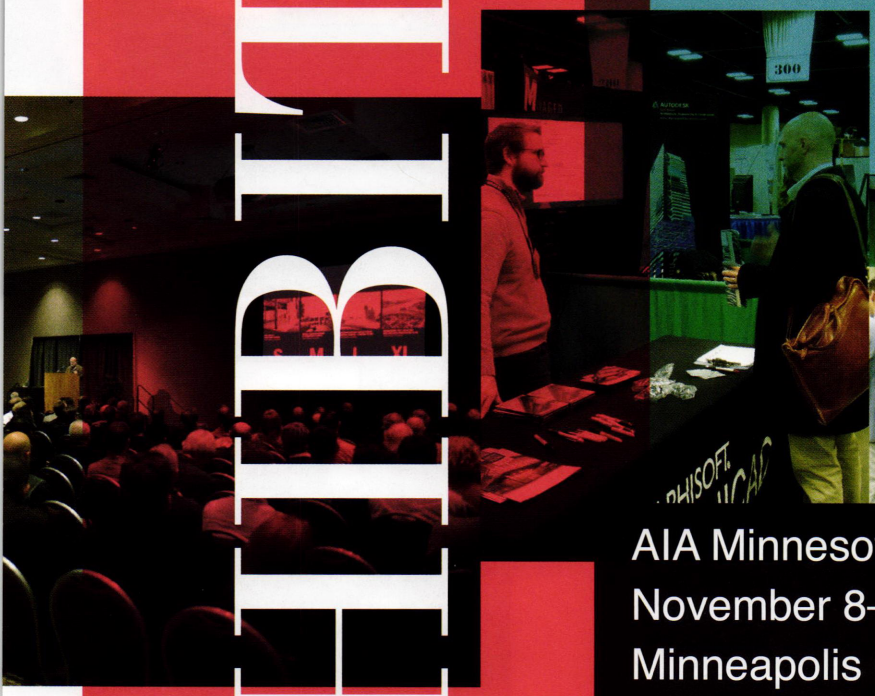
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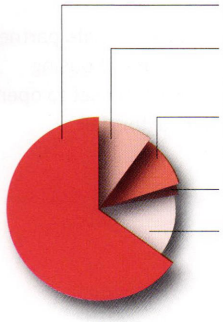
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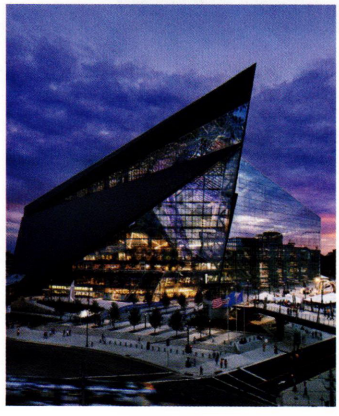
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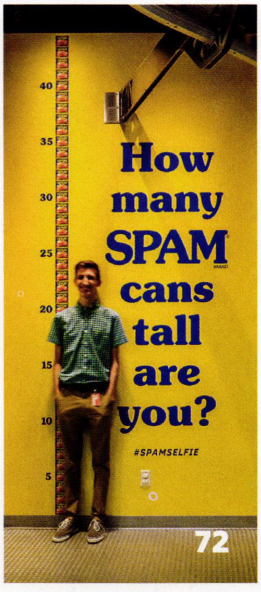
ON THE COVER
U.S. Bank Stadium
Minneapolis, Minnesota

Photographer **Corey Gaffer** captured this stunning image of the stadium from atop a nearby parking garage on the night the Minnesota Vikings defeated the Green Bay Packers 17–14. Our plan is to send Corey to that spot for the Packers game every year until the Vikings lose.









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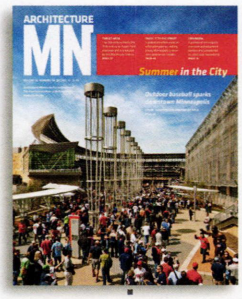
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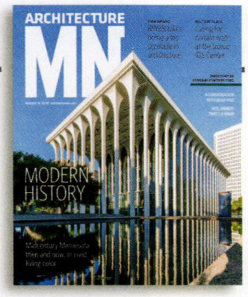
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2006-Present

Architecture MN hit a milestone this year, and contributor William Beyer, FAIA, marked the occasion by perusing every page of every one of our issues for a colorful retrospective ("Print Run," page 22). His encapsulations of four earlier eras in the magazine's history—1936–54, 1955–68, 1969–80, and 1981–2005—trace a long arc from industry focus to newsstand orientation. And they remind us of the remarkable cast of characters whose shoulders we're standing on today.

Keeping the production of a magazine on schedule is mostly heads-down work, but Beyer's fine history lesson had us looking up these past few months to take stock of our ongoing evolution.

It's easy to point to *architecturemn.com* and our social media channels and think that today's *Architecture MN* is distinguished primarily by its digital growth. But I would add to those advances our overarching efforts to enhance the visual side of our storytelling. In 2005–06, we worked with Tilka Design to create a new look for the magazine that would measure up to the world-class buildings and landscapes that fill our pages. Our decade-long collaboration with Tilka has yielded a string of top design awards.

Great art direction requires great imagery, and we've also had the good fortune to work with a growing number of talented photographers over the past several years. You'll find their contributions in departments like Town Talk, Idea (16), Wayfarer (21), and Place (72); in our design-travel features (42); and at @archmnmag on Instagram.

Our writers, meanwhile, have had the job of maintaining the standard of excellence set by the notable contributors quoted in Beyer's history. We think they've succeeded. Whether they're highlighting a new idea (15) or the latest skyline addition (36), writers like Thomas Fisher, Assoc. AIA, Joel Hoekstra, and Linda Mack all have a unique way of relating how design can improve our communities and our everyday lives.

Where do we want to go from here? More evolution: Content that speaks to an ever-wider audience, and channels that are optimized for sharing it. At *Architecture MN*, we're always looking ahead. Which is why we've so enjoyed this opportunity to take a long look back.

Christopher Hudson
hudson@aia-mn.org

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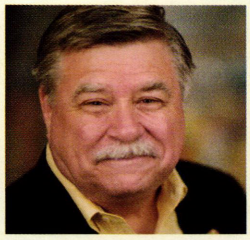
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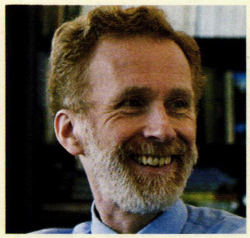
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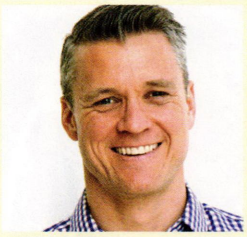
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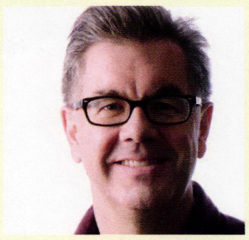
THOMAS FISHER, ASSOC. AIA, is a professor of architecture and director of the Minnesota Design Center at the University of Minnesota.



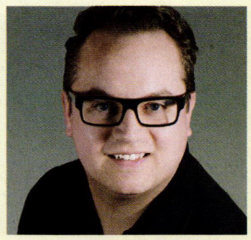
AMY GOETZMAN is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.



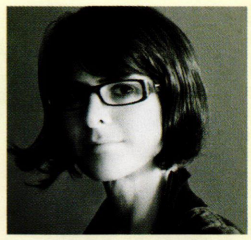
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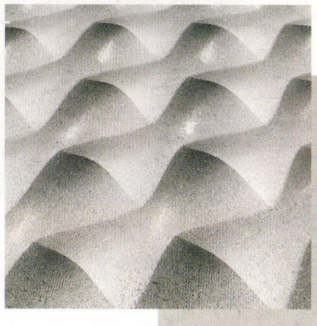
LARA SWIMMER is a photographer of architecture, art, and the built environment. She's based in dreamy West Seattle with her spouse, architect Robert Zimmer, and two little people, Avery and Andreas, ages 10 and 5.

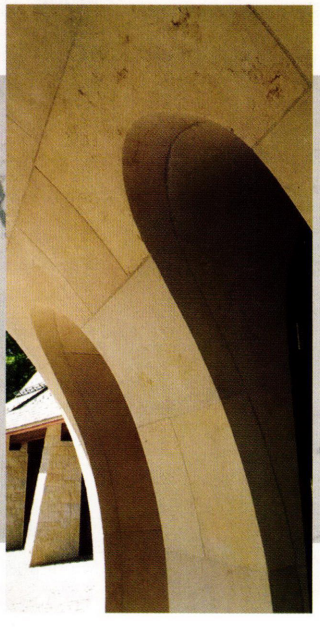


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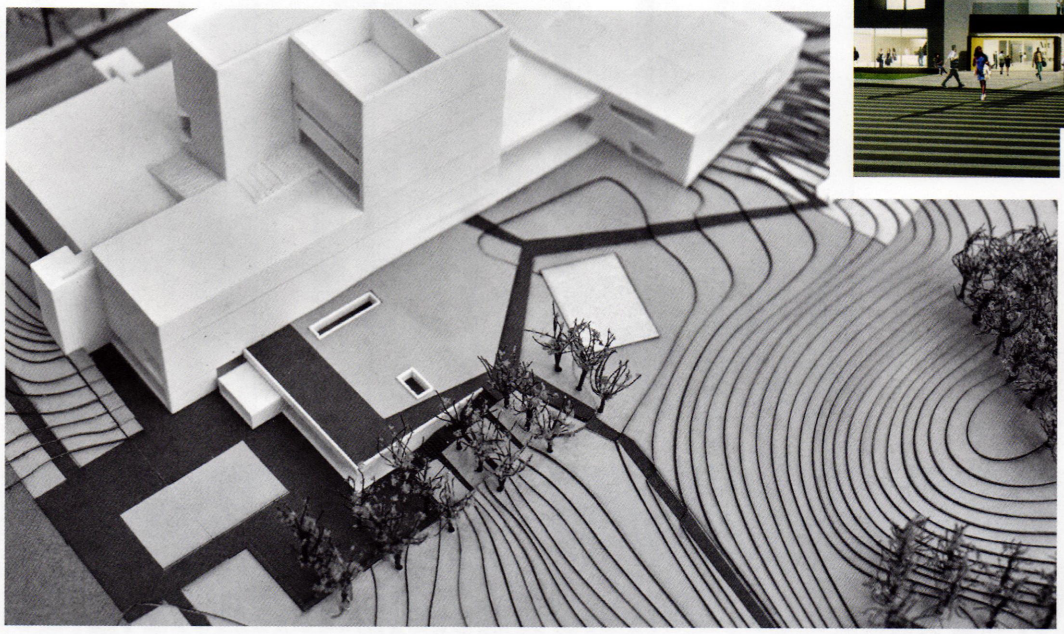


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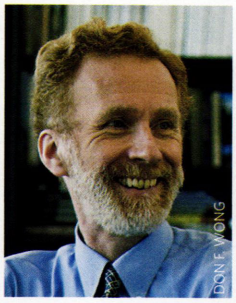
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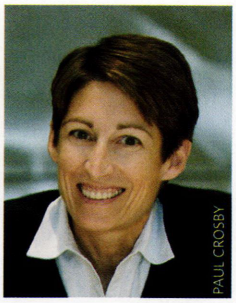
Architecture MN celebrates the opening of the Walker Art Center's new entry pavilion with a free panel event in the Walker Cinema


CHAD HOLDER

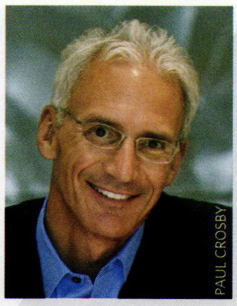


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Clockwise from top left: Minnesota Design Center director Thomas Fisher, Assoc. AIA; HGA Architects and Engineers' Joan Soranno, FAIA, and John Cook, FAIA; and Walker Art Center director Olga Viso.

IT'S HARD TO IMAGINE a more intimidating job than the one HGA Architects and Engineers took on when the firm agreed to design a new entry pavilion for the Walker Art Center. The original Walker building, by Edward Larrabee Barnes, opened in 1971 and made the Twin Cities a global destination for lovers of contemporary art and modern architecture. In 2005, a celebrated expansion by Herzog & de Meuron provided the museum with additional galleries and new gathering and performance spaces.

But when the Guthrie Theater decamped for the river in 2006, one little problem was left behind: a void. For a decade, a big, conspicuous dent in the ground sat right next to that modern marvel of a museum building. Fortunately, no one handles a blank canvas better than artists.

"That break after the Guthrie left gave the Walker a time to celebrate nothingness, which inspired its own creativity. Rock the Garden, Open Field, and other initiatives sprung up in that space," says HGA's Joan Soranno, FAIA, who with John Cook, FAIA, designed a new entry addition to fill that void and complete the puzzle of an "unfinished" museum.

"We're bringing people back to the original central entry concept, which hearkens back to the Guthrie and that wonderful moment where you came inside and were surrounded with energy from the art, light, and people moving through to the gift store, theater, and museum," says Cook. "Our goal was to unify the campus rather than add a new element."

The new entry won't be complete until the Walker's landscape renovation wraps up in summer 2017. But the entry opens this fall, and we at *Architecture MN* are joining the Walker's open-house festivities by cohosting a design conversation with Soranno, Cook, and Walker director Olga Viso on December 1. Moderated by Minnesota Design Center director Thomas Fisher, Assoc. AIA, this Target Free Thursday Night event will offer insights into HGA's design process and the evolution of the museum. Fans of *Architecture MN*'s past Videotect competitions will appreciate the program's creative video elements.

"Like most architects, we love the Barnes building, with its timeless detailing and use of materials. In studying it, we realized what a truly spectacular building it is, and we grew to appreciate both Barnes and Herzog," says Soranno. "Often a building that has been in service this long is tired, but this one is quite wonderful."

—Amy Goetzman

Making an Entrance: A Design Conversation

December 1, 6:30 P.M.
Walker Art Center Cinema

PANELISTS
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TOGETHER WE SEE A WAY

Medical Assistance

The American Refugee Committee teams with RSP Architects to create a replicable healthcare clinic for communities in need half a world away

By Amy Goetzman

Imagine designing a public building for a part of the world with no building codes and little infrastructure. The site lies in a conflict zone, the budget is next to nothing, and you can't use any building materials that are expensive, heavy, or otherwise difficult to transport. Oh, and you need to equip the building to deliver healthcare services.

RSP Architects met this particular challenge with a replicable prototype for a new clinic that is now in service in Karambi, on the eastern edge of the Democratic Republic of Congo. The architects conceived the building in partnership with the Minneapolis-headquartered American Refugee Committee (ARC), which is developing a health, agriculture, and clean-water initiative called Asili.

Asili, which means "foundation" in Swahili, is helping the country recover from a decades-long civil war that destroyed much of the region's limited civic infrastructure. ARC, led by CEO Daniel Wordsworth, developed the Asili model to put local residents in charge of the basics, rather than have them rely indefinitely on outside help. With a plan for sustainable agriculture, clean water (brought in by pipeline), and high-quality healthcare, Asili has already spurred new business development in the community.

"We were blown away by the need for this project," says RSP design principal Derek McCallum, AIA. "We designed a very simple structure, but it enables local healthcare professionals to provide essential care services in an area where people have very few options." The clinic will soon be replicated in the nearby community of Mudaka.



"The clinic has quickly become a point of pride for Karambi, the town where it's located," says ARC CEO Daniel Wordsworth.

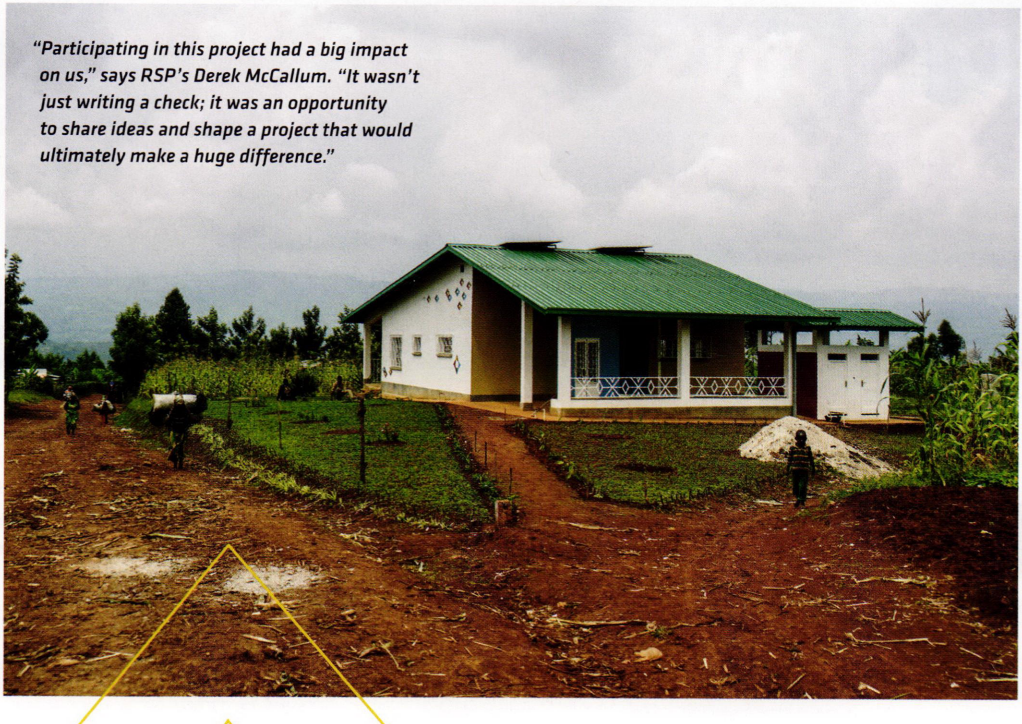
The basic design took shape over a five-week period, during which the architects worked under very limited guidelines. The main imperative: Create something a bit nicer than an earlier prototype, which was built from a decommissioned shipping container.

"That first clinic had some problems in terms of transportation and functionality, but it also lacked a welcoming and professional presence," McCallum continues. "Our challenge was to design something here that could be built there and repeated where needed, in the middle of the jungle if need be, using materials that could be affordably sourced nearby. We also wanted the clinic to feel like a clinic—clean, professional, attractive, and welcoming."

The building, which features a pharmacy, exam rooms, and a minor surgical area, is primarily constructed of local materials. Asili-brand color and decorative details give it a warm, familiar look to the local community. Patients come to receive care for malaria, malnutrition, and diarrhea—treatable and preventable conditions that kill 20 percent of young children in the region every year. Patients can also access clean water from the site.

>> continued on page 54

"Participating in this project had a big impact on us," says RSP's Derek McCallum. "It wasn't just writing a check; it was an opportunity to share ideas and shape a project that would ultimately make a huge difference."



PHOTOS: CHRISTOPHER MICHEL



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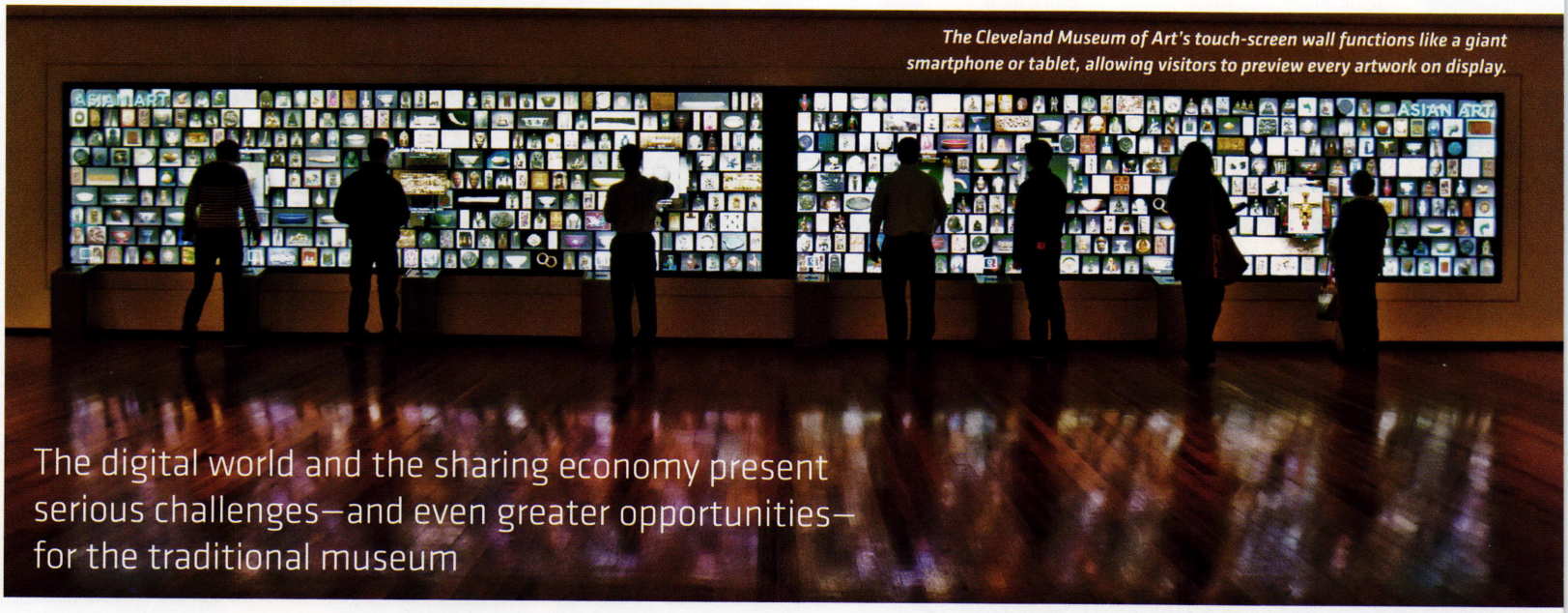
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The **On-Demand** Museum



The Cleveland Museum of Art's touch-screen wall functions like a giant smartphone or tablet, allowing visitors to preview every artwork on display.

COURTESY OF CLEVELAND MUSEUM OF ART

The digital world and the sharing economy present serious challenges—and even greater opportunities—for the traditional museum

BY THOMAS FISHER, ASSOC. AIA

Over the last two decades, a number of new museums and museum additions have arisen across the U.S., even as some institutions have laid off staff for lack of operating funds, as the art critic Ben Davis noted in a recent essay in the *New York Times* ("How the Rich Are Hurting the Museums They Fund," July 22, 2016). But constructing new buildings in the face of operating deficits is not the biggest challenge museums face. With so many images of art and so much information about it now available online, people no longer have to go to a museum to see or learn about the major works in a collection.

Museums are not alone in this challenge. Universities face the same dilemma: Some students have started to ask why they should go to class to hear a professor lecture about facts that they can get more rapidly and maybe even more accurately on their phones. For museums and universities, the digital environment—and the sharing, collaborative, or on-demand economy that has grown out of it—raises important questions about the role of buildings, the purpose of institutions, and their relationship to the increasingly information-overloaded people they serve.

In theory, museums seem perfectly suited to an economy in which people increasingly seek access instead of ownership, social space rather than private space, and experiences over things. By providing spaces that are open to the public and often freely accessible, these institutions embody the "third place" (as the Minnesota-educated sociologist Ray Oldenburg called it in his book *The Great Good Place*), offering informal gathering space often not available on public or private property.

But this new economy also suggests that museums can no longer continue to operate as they have. In their book *Platform Revolution: How Networked Markets Are Transforming the Economy—And How to Make Them Work for You*, historian Geoffrey Parker, economist Marshall Van Alstyne, and entrepreneur Sangeet Paul Choudary argue that the industries and institutions most vulnerable to digital disruption are information-intensive, with relatively few gatekeepers, and an asymmetry of information between experts and the general public.

Those traits, of course, characterize museums. And so, while museums appear to be solid, stable, and eternal with their impressive buildings, lovely landscapes, and valuable objects, they are hardly that. If anything, beautiful buildings can comfort these organizations into complacency, delaying their response to a rapidly changing technological, social, and economic context that has shifted the ground beneath them.

Parker, Van Alstyne, and Choudary argue that gatekeeping institutions and information-intensive industries will have to behave more like platforms if they hope to survive. Platforms like Facebook, Uber, and Airbnb succeed because they link people, eliminating intermediaries, easing access, and allowing individuals to customize their experiences. Some museums have heard that message and have begun to change.

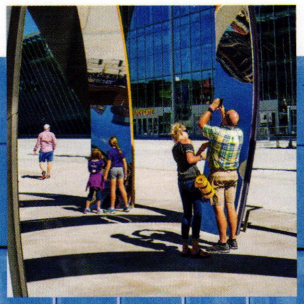
In theory, museums seem perfectly suited to an economy in which people increasingly seek access instead of ownership, social space rather than private space, and experiences over things.

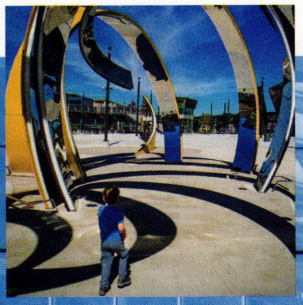
At the newly expanded Cleveland Museum of Art, designed by architect Rafael Viñoly, a 40-foot-long touch-screen wall shows digital images of all 4,000-plus objects on display, enabling visitors to pick what they want to see, download their favorite images to a museum-provided digital device, and enjoy a custom tour through the galleries to see their selections. The museum offers them a customizable experience. Visitors can also follow the tours of others, enabling museum patrons to become producers of ideas in an era in which the wisdom of crowds has become as valued as the judgment of experts.

>> continued on page 57

Is it architecture? "I'd call it design. It's not a traditional building enclosure, but it's still a space you can occupy. One of our early inspirations was Anish Kapoor's iconic Cloud Gate sculpture in Chicago's Millennium Park. 'The Bean,' as it is better known, is timeless, and it's interactive without being digital—visitors see themselves and the surrounding city in the mirrored steel as they move around and beneath the sculpture. We strove for those same qualities in the Horn."

—Ross Naylor, AIA, Alliance design principal





PHOTOGRAPHY BY BRANDON STENGEL, ASSOC. AIA /FARMKIDSTUDIOS.COM

A Perfect Spiral

THE HORN — **Client:** Medtronic **Architect:** Alliiance **Fabricator:** MG McGrath **General contractor:** Mortenson Construction

The centerpiece of U.S. Bank Stadium's Medtronic Plaza is a large sculpture that attracts people and cameras in nearly equal numbers. Designed by Minneapolis planning, architecture, and interior design firm Alliiance, the 107-foot-long, 25-foot-high structure takes the form of the Minnesota Vikings' Gjallarhorn via two artfully spiraling ribbons of steel. On the outside, one band is purple and the other gold; on the inside, both are continuous mirrors, dynamically reflecting all who pass through them.



What's the big idea? "Our promise statement at Medtronic—'Further, Together'—conveys our commitment to creating innovative products and solutions for healthcare systems around the world, and doing so in partnership with others. The idea of progress through partnership is culturally embedded in Minnesota as well, so it was a natural theme for a public artwork on the plaza. Alliiance did a terrific job of capturing the idea three-dimensionally, with two ribbons coming together to form the Horn."

—Rob Clark, Medtronic VP of Global Communications and Corporate Marketing

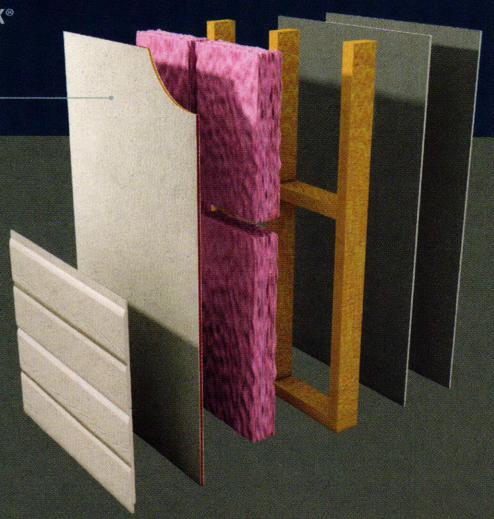


Image courtesy of KTGY, Inc.

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VJAA

FOUNDED: 1995 **CITY AND NEIGHBORHOOD:** Minneapolis Warehouse District
NUMBER OF EMPLOYEES: 13 **AREAS OF SPECIALTY:** Higher education, arts and culture, civic, housing/residential, and governmental ***vjaa.com***



COREY GAFFER

Left to right: Nathan Knutson, AIA, Jennifer Yoos, FAIA, Dzenita Hadziomerovic, and Vincent James, FAIA. The firm plans to restore the studio's terrazzo floors and reorganize the ceiling ducts.

VJAA principals **Jennifer Yoos, FAIA**, **Vincent James, FAIA**, and **Nathan Knutson, AIA**, take inspiration from their historic urban surroundings

DESCRIBE YOUR SPACE IN 140 CHARACTERS OR LESS: We overlook a vibrant streetscape. All day long we hear LRT bells signaling the coming and going of trains. It feels very alive, very urban. **WHAT IS YOUR DESIGN PROCESS?** We're highly collaborative, both in the office and with our clients. Our ideas develop through research and an open and creative process that is reconsidered for every project. **HOW DOES THAT WORK?** We always look for what we call "embedded intelligence"—content that can be found within the context of the project or among our many collaborators. It helps us generate a broader set of ideas that connect to the unique social, cultural, and environmental issues important to each project. **FAVORITE HANGOUTS IN WALKING DISTANCE:** One on One Bicycle Studio and Trieste Cafe. **FAVORITE DESIGN TOOLS:** Rhino, our model shop, and our new ad hoc virtual-reality lab. **NICEST THING A CLIENT EVER SAID ABOUT YOU:** That we're good listeners. **JENNIFER AND VINCENT ARE ALSO WRITERS?** Our new book, *Parallel Cities*, published by the Walker Art Center, is the culmination of 15 years of research into the global emergence of multilevel urbanisms. **RECENT TRAVEL THAT INSPIRED YOU:** Hong Kong and Shenzhen. The urban village typology in Shenzhen was particularly fascinating. **ARCHITECTURAL HEROES:** Rem Koolhaas, Peter Zumthor, Cedric Price, Berthold Lubetkin, Charles and Ray Eames—for their ideas about architecture as much as for their buildings. **BIGGEST MISCONCEPTION ABOUT ARCHITECTS:** That our work is mostly about a signature style. It should be about much more. **HOW IS YOUR FIRM CHANGING?** After much time spent at recent projects in Lebanon and Canada and across the country, we're finally doing more work in the Twin Cities. **MINNESOTA BUILDING YOU *WISH* YOU HAD DESIGNED:** Christ Church Lutheran, by Eliel and Eero Saarinen.

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LARA SWIMMER

STACK EFFECT

In Singapore—the third most densely populated country in the world—developers need to be creative with new residential towers. Perhaps the most dynamic housing solution in the wealthy city-state is the Interlace (2013), designed by German architect Ole Scheeren, then with OMA. The enormous complex is composed of 31 six-story apartment blocks stacked at wide angles to create a series of "permeable" inner and outer courtyards. The dramatic arrangement yields numerous opportunities for lush roof gardens and vegetated terraces—and eye-popping views through the property.

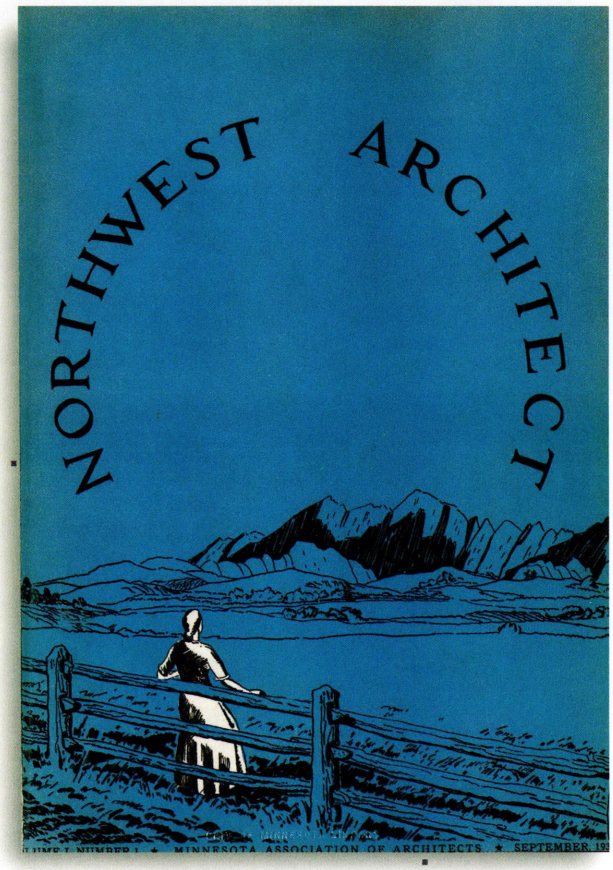
Photographer and *Architecture MN* contributor **LARA SWIMMER** traveled to Singapore in spring 2016 to visit family and tour a number of modern architectural landmarks, including the Gardens by the Bay conservatories and the amenities-filled Interlace. The latter "not only boggles the mind—it also gave me a serious case of lifestyle envy," she says.

—Christopher Hudson

Print Run

ARCHITECTURE MN TURNED 80 THIS YEAR, HAVING LAUNCHED IN 1936 AS *NORTHWEST ARCHITECT*. WE MARK THIS MILESTONE WITH A LOOK BACK AT FOUR EARLIER ERAS IN THE MAGAZINE'S EVOLUTION, EACH WITH ITS OWN FOCUS AND FLAVOR. BY WILLIAM BEYER, FAIA

A selection of article excerpts — many penned by notable contributors — yields a colorful anthology of architectural history in Minnesota.



A MORE PERFECT UNION
"Another effort which calls for our attention is the movement to make the public architect conscious. Here is an instance where, working alone, the average architect can do very little but, working collectively, the association can do much." **SEPTEMBER 1936**

1936–54

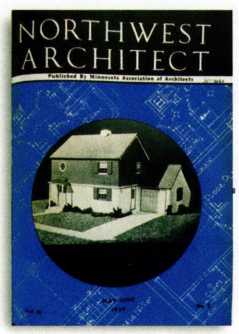
A "Pioneering Venture"

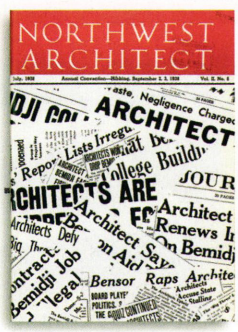
How do you start an architecture magazine in the middle of the Great Depression? Take an ambitious young man, Hal Fridlund, AIA, who covered the design beat for the *Minnesota Daily*. Add a dozen members of the Minnesota Architectural Association (Minnesota's first statewide organization of architects, formed in 1934). Season with William Gray Purcell, legend of the Prairie School. Finally, blend with an eager publishing house and stir energetically. Voilà! A "pioneering venture," as Fridlund called the publication, is born.

The first issue of *Northwest Architect*, as the magazine was originally titled, was published in 1936, when registration of architects was fairly new. Legislative challenges to licensed practice were frequent. *Northwest Architect* became a vehicle to support the young profession.

Fridlund directed the editorial content, and Purcell—gadfly, social critic, and big-picture thinker—wrote many of the articles. William Coulter, the advertising manager of Bruce Publishing, which owned a string of trade magazines, managed the business side, bearing the full economic brunt of keeping the magazine solvent during the Depression and World War II.

FRIDLUND'S FAILED FORECAST
"If the United States is to perform its function to the highest degree it would seem of prime importance that we adopt universally the metric system." **NOVEMBER 1941**

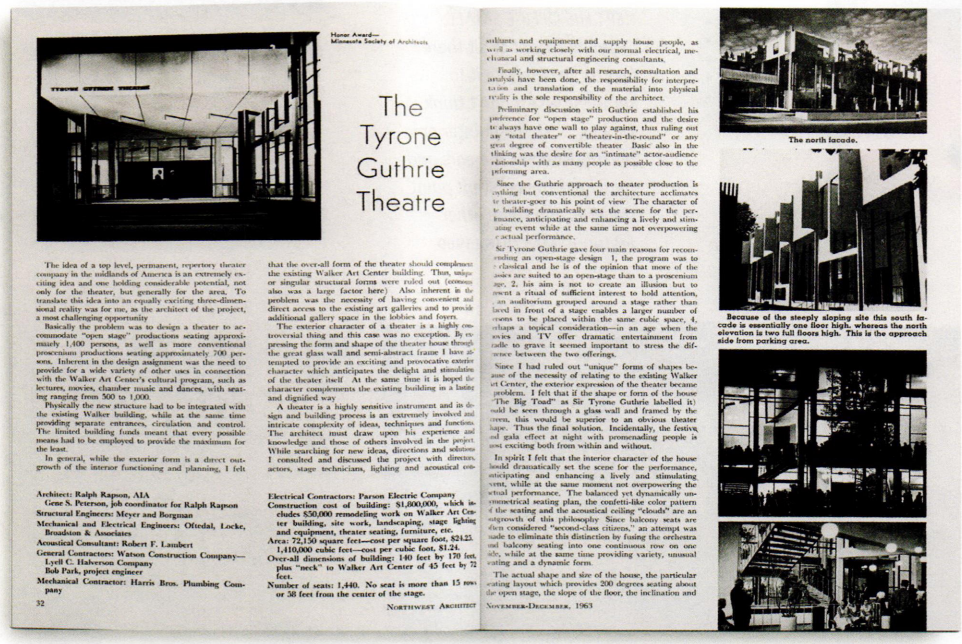




WILLIAM GRAY PURCELL ON SCHEMATICS
"Drawings and specifications, instead of being a sort of graphic mold into which the workmen pour solid facts, can never be more than a temporary mental scaffolding to hold a building's partially-disclosed character." **SEPTEMBER 1940**

ON 100 YEARS OF ARCHITECTURE IN MINNESOTA

"The controversial Southdale development, in which Victor Gruen Associates attempted to unify some seventy retail outlets, is famous whether the viewer likes it or dislikes it." **MARCH/APRIL 1958**



Honor Award—
Minnesota Society of Architects

The Tyrone Guthrie Theatre

The idea of a top level, permanent, repertory theater company in the midlands of America is an extremely exciting idea and one holding considerable potential, not only for the theater, but generally for the area. To translate this idea into an equally exciting three-dimensional reality was for me, as the architect of the project, a most challenging opportunity.

Basically the problem was to design a theater to accommodate "open stage" (productions seating approximately 1,400 persons, as well as more conventional proscenium productions seating approximately 700 persons. Inherent in the design assignment was the need to provide for a wide variety of other uses in connection with the Walker Art Center's cultural programs, such as lectures, movies, chamber music and dances, with seating ranging from 500 to 1,000.

Physically the new structure had to be integrated with the existing Walker building, while at the same time providing separate entrances, circulation and control. The limited building funds meant that every possible means had to be employed to provide the maximum for the least.

In general, while the exterior form is a direct outgrowth of the interior functioning and planning, I felt that the over-all form of the theater should complement the existing Walker Art Center building. Thus, unique or singular structural forms were ruled out (common also was a large factor here). Also inherent in the problem was the necessity of having convenient and direct access to the existing art galleries and to provide additional gallery space in the lobbies and foyers.

The exterior character of a theater is a highly controversial thing and this case was no exception. By expressing the form and shape of the theater house through the great glass wall and semi-abstract frame I have attempted to provide an exciting and provocative exterior character which anticipates the delight and stimulation of the theater itself. At the same time it is hoped the character complements the existing building in a lasting and dignified way.

A theater is a highly sensitive instrument and its design and building process is an extremely involved and intricate complexity of ideas, techniques and functions. The architect must draw upon his experience and knowledge and those of others involved in the project. While searching for new ideas, directions and solutions I consulted and discussed the project with directors, actors, stage technicians, lighting and acoustical consultants and equipment and supply house people, as well as working closely with our normal electrical, mechanical and structural engineering consultants.

Finally, however, after all research, consultation and analysis have been done, the responsibility for interpretation and translation of the material into physical reality is the sole responsibility of the architect.

Preliminary discussion with Guthrie established his preference for "open stage" production and the desire to always have one wall to play against, thus ruling out any "total theater" or "theater-in-the-round" or any great degree of convertible theater. Basic also in the thinking was the desire for an "intimate" actor-audience relationship with as many people as possible close to the performing area.

Since the Guthrie approach to theater production is nothing but conventional the architecture acclimates to theater-goer to his point of view. The character of the building dramatically sets the scene for the performance, anticipating and enhancing a lively and stimulating event while at the same time not overpowering the actual performance.

Sir Tyrone Guthrie gave four main reasons for recommending an open-stage design: 1, the program was to be classical and he is of the opinion that more of the classics are suited to an open-stage than to a proscenium stage; 2, his aim is not to create an illusion but to invest a ritual of sufficient interest to hold attention; an auditorium grouped around a stage rather than flayed in front of a stage enables a larger number of persons to be placed within the same cubic space; 4, perhaps a topical consideration—in an age when the movies and TV offer dramatic entertainment from cradle to grave it seemed important to stress the difference between the two offerings.

Since I had ruled out "unique" forms of shapes because of the necessity of relating to the existing Walker Art Center, the exterior expression of the theater became a problem. I felt that if the shape or form of the house (The Big Toad" as Sir Tyrone Guthrie labelled it) could be seen through a glass wall and framed by the proscenium, this would be superior to an obvious theater shape. Thus the final solution. Incidentally, the festive and gala effect at night with promenading people is most exciting both from within and without.

In spirit I felt that the interior character of the house should dramatically set the scene for the performance, anticipating and enhancing a lively and stimulating event, while at the same moment not overpowering the actual performance. The balanced yet dynamically unsymmetrical seating plan, the confetti-like color pattern of the seating and the acoustical ceiling "clouds" are an outgrowth of this philosophy. Since balcony seats are often considered "second-class citizens," an attempt was made to eliminate this distinction by fusing the orchestra and balcony seating into one continuous row on one side, while at the same time providing variety, unusual seating and a dynamic form.

The actual shape and size of the house, the particular seating layout which provides 200 degrees seating about the open stage, the slope of the floor, the inclination and

The north facade.

Because of the steeply sloping site this south facade is essentially one floor high, whereas the north elevation is two full floors high. This is the approach side from parking area.

Architect: Ralph Rapson, AIA
Gene S. Peterson, job coordinator for Ralph Rapson
Structural Engineers: Meyer and Borgman
Mechanical and Electrical Engineers: Ofstedal, Locke, Broadston & Associates
Acoustical Consultant: Robert F. Laubert
General Contractors: Watson Construction Company—Lyell C. Halverson Company
Bob Park, project engineer
Mechanical Contractor: Harris Bros. Plumbing Company

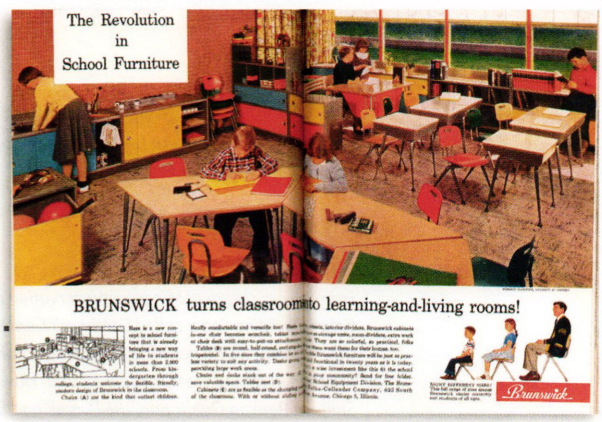
Electrical Contractors: Parson Electric Company
Construction cost of building: $1,800,000, which includes $50,000 remodeling work on Walker Art Center building, site work, landscaping, stage lighting and equipment, theater seating, furniture, etc.
Area: 72,150 square feet—cost per square foot, $24.23.
1,410,000 cubic feet—cost per cubic foot, $1.24.
Over-all dimensions of building: 140 feet by 170 feet, plus "neck" to Walker Art Center of 45 feet by 72 feet.
Number of seats: 1,440. No seat is more than 15 rows or 58 feet from the center of the stage.

32 NORTHWEST ARCHITECT NOVEMBER-DECEMBER, 1963

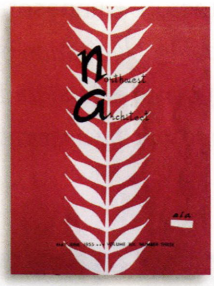
PRESERVATION? WHAT'S THAT?

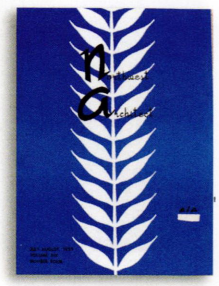
"The Metropolitan Building is slated to be demolished for lower loop improvements. . . . What do our readers think?" (Three years later the building was gone.) **JULY/APRIL 1958**

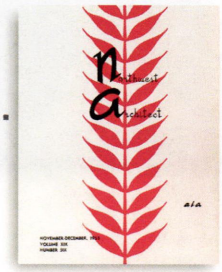




Above: A kitchen appliance ad from the November/December 1954 issue.







1955–68

The Reign of Rapson

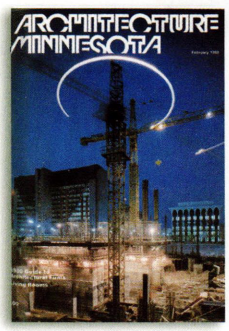
In 1955, Ralph Rapson, a force of nature, roared into town to head up the architecture program at the University of Minnesota. He also took an interest in the magazine. Fridlund soon disappeared from the masthead, Purcell wrote fewer articles, and in May 1955 the magazine unveiled a new cover design. Editorial content focused on firm monographs, presenting one or two firms' projects in crisp black-and-white photos with minimal text and ample white space.

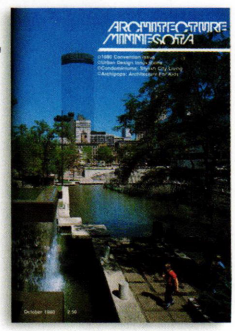
Rapson was appointed to the Minneapolis Planning Commission in 1956, served on countless national design juries, and helped organize the Committee on Urban Environment (CUE) in 1970. He hired practicing architects to teach at the university, including James Stageberg, Bruce Abrahamson, John Rauma, Leonard Parker, and Thomas Hodne. "Architectural education must be guided by able practitioners . . . with strong architectural convictions founded on building experience," he said in an address published in the magazine in 1955.

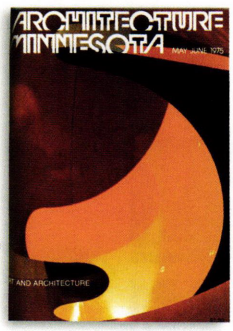
Rapson retired from teaching in 1984, but he continued to make his opinions about the magazine known, advocating for the improvement of AIA Minnesota's primary public outreach tool until his last breath in 2008.

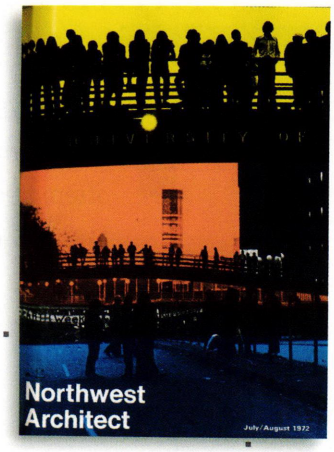
NEW NAME, NEW FACE

"Architecture Minnesota *is meant as an identity and in no way indicates a geographical limitation of interest or coverage. The architect's responsibility, task and influence extend far beyond the state borders and therefore the magazine's coverage will, by necessity, be regional." —Bernard Jacob* **MAY/JUNE 1975**









WHY EDWIN LUNDIE KEPT HIS OFFICE SMALL

"I wouldn't want to sit there and try to delegate it to someone else. I don't think I could. . . . Can a painter or portraitist paint the ears and then have an assistant paint the eyes and some other feature?" **MAY/JUNE 1969**

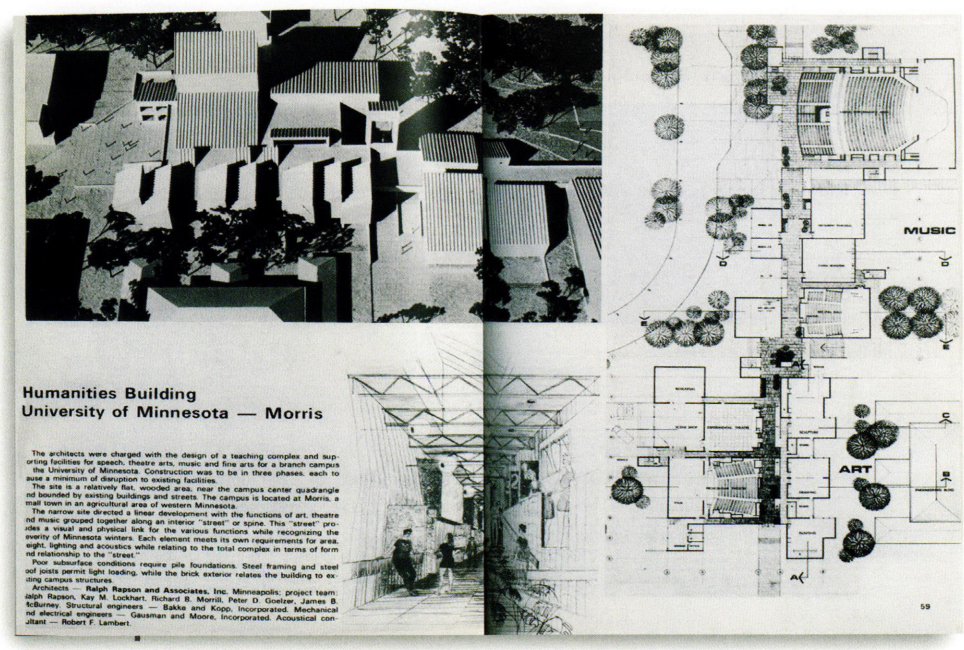
1969–80

Full Speed Ahead

Bernard Jacob, armed with an architecture degree from Cooper Union, arrived in Minnesota in the mid-1960s, drawn by family connections and Rapson-induced excitement. He worked for the Ellerbe and Grover Dimond firms in St. Paul; both encouraged him to get involved with *Northwest Architect.*

Jacob joined the magazine's advisory committee in 1967 and became its editor in 1972 while running his own small architectural practice. He shaped *Northwest Architect*'s editorial viewpoints, wrote eloquently on many topics, solicited the work of many guest writers, and learned everything "from picas and pasteups to signatures and silverprints" from the able staff at Bruce Publishing.

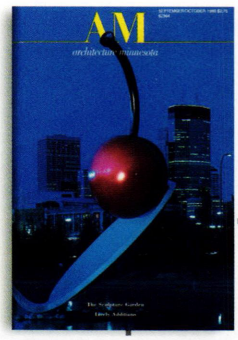
In 1975, Jacob managed *Northwest Architect*'s transition to a new publisher, Dorn Communications, which included a name change to *Architecture Minnesota* and a total graphic makeover. The name stuck, but the business relationship foundered. Beginning in 1979, all production, advertising, and subscription work for *Architecture Minnesota* was brought in-house to the Minnesota Society of the American Institute of Architects (MSAIA, now AIA Minnesota).

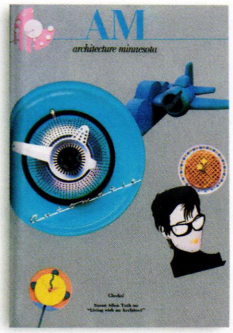


"DOWNTOWN MUST OUT-SHOPPING-CENTER THE SHOPPING CENTERS" Guest column by Kenneth Dayton, president of the Dayton-Hudson Corporation **MARCH/APRIL 1972**

PRESERVATION? NOW WE GET IT!

From an article advocating the preservation of St. Paul's old Federal Courts Building (now called Landmark Center): "Everyone now regrets the stupidity which permitted the destruction of the old Metropolitan Building in Minneapolis' Gateway area. However, since then the Louis Sullivan Bank in Owatonna, the Purcell and Elmslie Bank in Winona, the Duluth Central High School, the Duluth railroad station, and the Winona County Courthouse have been saved after long and exasperating struggles." **MARCH/APRIL 1973**





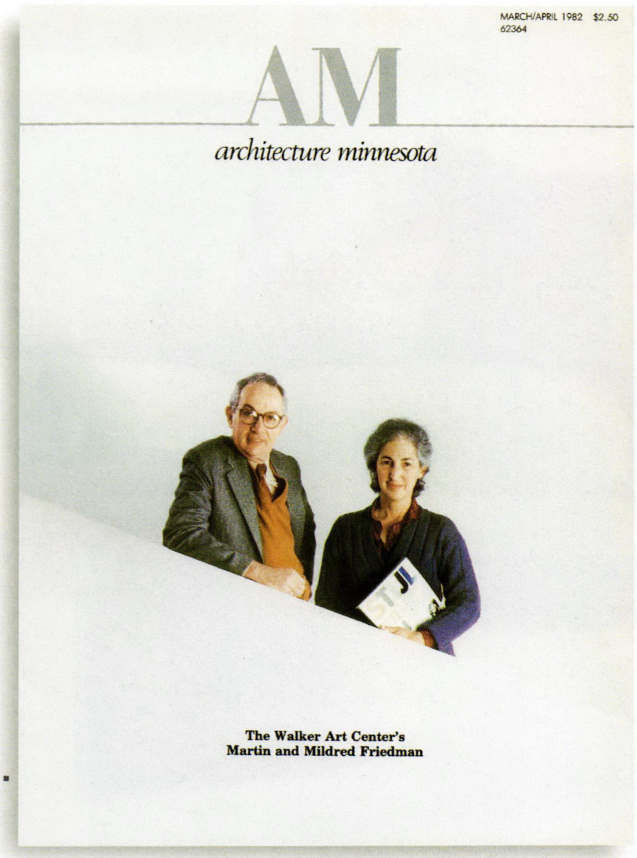
MARCH/APRIL 1986 CONTRIBUTOR
R.T. Rybak, an architecture and development writer for the Star Tribune *and future mayor of Minneapolis*

Below: A feature on a Locus Architecture–designed home in the May/June 1998 issue.


Concrete modern

A south-Minneapolis house reinterprets tradition

2006–PRESENT
For a summary of the current magazine era, see the editor's note on page 7.


MARCH/APRIL 1982 $2.50
62364

AM

architecture minnesota

The Walker Art Center's
Martin and Mildred Friedman

A NOT (YET) SO BIG AUTHOR
"In this country we have made material disposal easy and in so doing have encouraged far greater energy consumption through the replacement of raw materials that could otherwise have been recycled. As a consequence, we have the highest level of energy consumption per capita of any nation in the world." Sarah Susanka, who would later author the Not So Big House *books*
FEBRUARY 1981

1981–2005

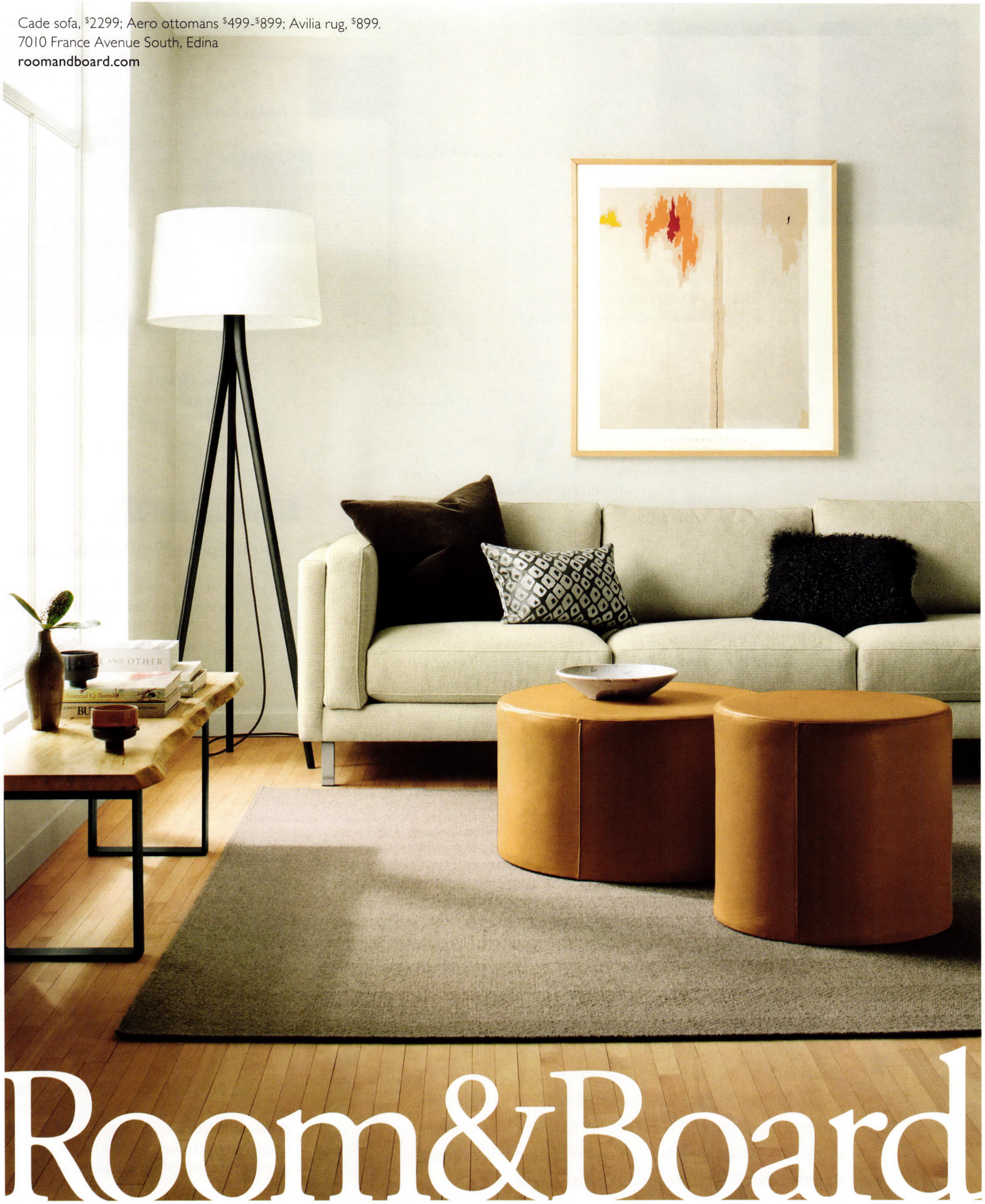
A Publication for Professionals

The transition from architect-volunteers running the show to professional editing began when noted Northfield architect Edward Sovik contacted a former writer and editor who had worked for such prestigious publications as *Look, Life,* and *House & Garden*. Recently retired, Bill Houseman had bought a small farm just across the river in Wisconsin.

Houseman answered to MSAIA executive director James Cramer, who recollects: "We would start meetings early in the morning . . . the whole AIA staff pitched in beyond what was called for in their job descriptions. The enthusiasm for the magazine was contagious, and a great team jelled. Advertising was hard to get, photography was often subpar, circulation and data management was never easy. We had some very strong writers, however. In baby steps, the magazine kept getting better."

In 1981, the magazine was redesigned by graphic designer Bruce Rubin, and a year later it received the Gold Circle Award for magazines from the American Society of Association Executives. In 1984, Linda Mack, who had been hired as managing editor by Houseman, succeeded him as editor. Subsequent editors Heidi Fischer, Eric Kudalis, and Camille LeFevre continued the successful enterprise, tweaking graphics, nudging editorial tone, and piling up awards. ***AMN***

POIGNANT TALE
"Cedar-Riverside is the internationally scrutinized 'new town–in town' that few in Minneapolis dare to love. It is half Old Testament in the frequency and severity of its adversities, and half Greek tragedy in its inability to triumph over any of them. It is also one urban renewal project that has deserved a better break." —Judith A. Martin **APRIL/MAY 1981**


Cade sofa, $2299; Aero ottomans $499-$899; Avilia rug, $899.
7010 France Avenue South, Edina
roomandboard.com
Room&Board
AMERICAN MADE SINCE 1980

ABOUT SCHMIDT

An adaptive reuse of St. Paul's historic Schmidt Brewery by BKV Group transforms a 15-acre industrial site into affordable housing for artists

BY JOEL HOEKSTRA

St. Paul was just a pioneer town in 1855 when Jacob Schmidt began brewing beer on Dayton's Bluff. He kept his kegs cool in several underground caves. It was the start of a successful business that eventually moved to West Seventh Street and sprawled over 15 acres with crenellated red-brick towers, gothic arch windows, and a soaring smokestack. For more than 100 years, the Schmidt Brewery was one of the city's most recognizable landmarks. But it closed in 2002, and it sat mostly vacant for the next decade.



The towering brew house was designed by Chicago architect Bernard Barthel.



The common spaces in this affordable-housing effort feature the same level of accommodations as is found in the latest market-rate housing.



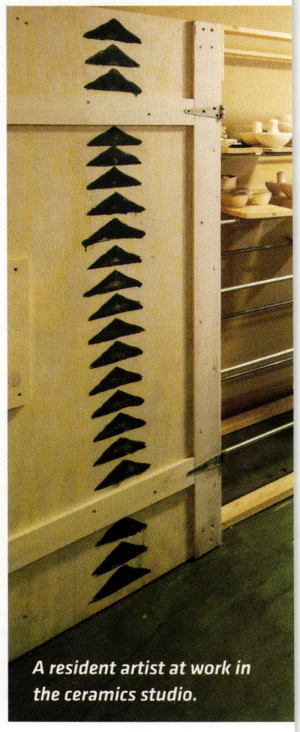
"IT REALLY TOOK CREATIVITY AND VISION ON BKV'S PART TO SEE IT ALL COME TOGETHER."

Today, the brew house and bottling house hum again with activity, but it's the ferment of creative ideas, rather than aging barley, that fuels the operation. In 2012, Plymouth-based developer Dominium purchased the site and announced plans to convert the brewery into affordable housing for artists. Two years later, the Schmidt Artist Lofts—including 247 lofts and 13 new townhouses, as well as workspaces dedicated to clay, painting, performance, video, and sound—officially opened for business. This past spring, AIA Minnesota and the McKnight Foundation honored the property with the prestigious Affordable Housing Design Award.

"At first, it was hard to know what we had to work with," says Michael Krych, AIA, a partner with Minneapolis-based BKV Group, which developed the design for the project. "It was mostly dark inside, rain had leaked in, and there was clearly damage where ice dams had formed." In addition, the complex was, well, complex: The 27 additions to the brew house were interconnected to a degree, but their floor levels rarely matched up. BKV's first task was to map the complex, taking stock of historical details as they went along.

"Initially, we acquired the bottling house, and we didn't think changing the brew house into living units was feasible," says Patrick Ostrom, a senior development associate with Dominium. "It really took creativity and vision on BKV's part to see it all come together."

Preserving elements of the buildings' colorful past was a priority. In addition to securing federal Historic Tax Credits to help finance



A resident artist at work in the ceramics studio.





Above: A skylight-illuminated corridor in the bottling house. Right: A two-story loft unit also enjoys ample natural light.



SCHMIDT ARTIST LOFTS

Location:
St. Paul, Minnesota

Client:
Dominium Development

Architect:
BKV Group
www.bkvgroup.com

Principal-in-charge:
Gary Vogel, AIA

Project lead designer:
Mike Krych, AIA

Energy modeling:
BKV Group; The Weidt Group

Interior designer:
BKV Group

Landscape architect:
BKV Group

General contractor:
Weis Builders

Size:
395,000 square feet

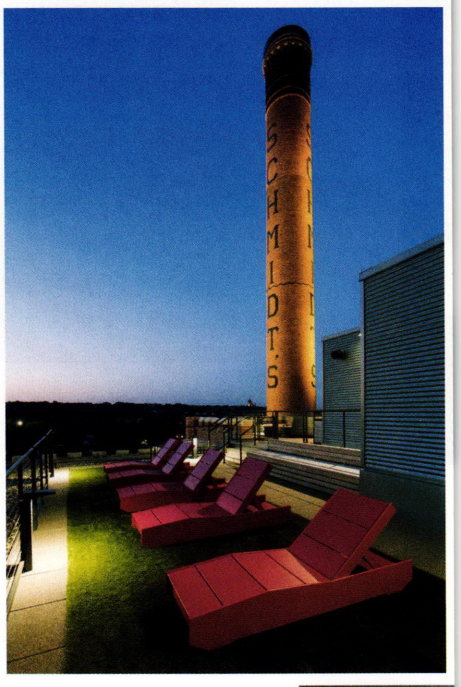
Cost:
$90.7 million

Completion:
June 2014

Photographer:
Troy Thies







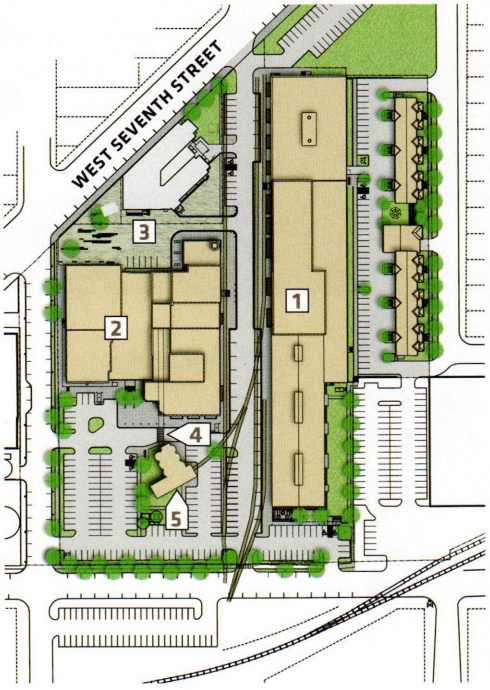


Left: The long, low bottling house. Below: The roof deck is appointed with Loll Designs chaises.

"ESSENTIALLY, WE HAD TO DEVELOP A BASIC LANGUAGE FOR THE BUILDING THAT TOLD PEOPLE WHAT WAS NEW AND WHAT WAS OLD, WHAT LED UP AND WHAT LED DOWN."

the adaptive reuse, Dominium wanted the end result to appeal to artists: Retaining elements like old machinery, mash tubs, signage, and even light fixtures, they reasoned, would surely boost the project's appeal with creative types. Such efforts would also address the concerns of preservationists and neighborhood activists who cherished the Schmidt Brewing history.

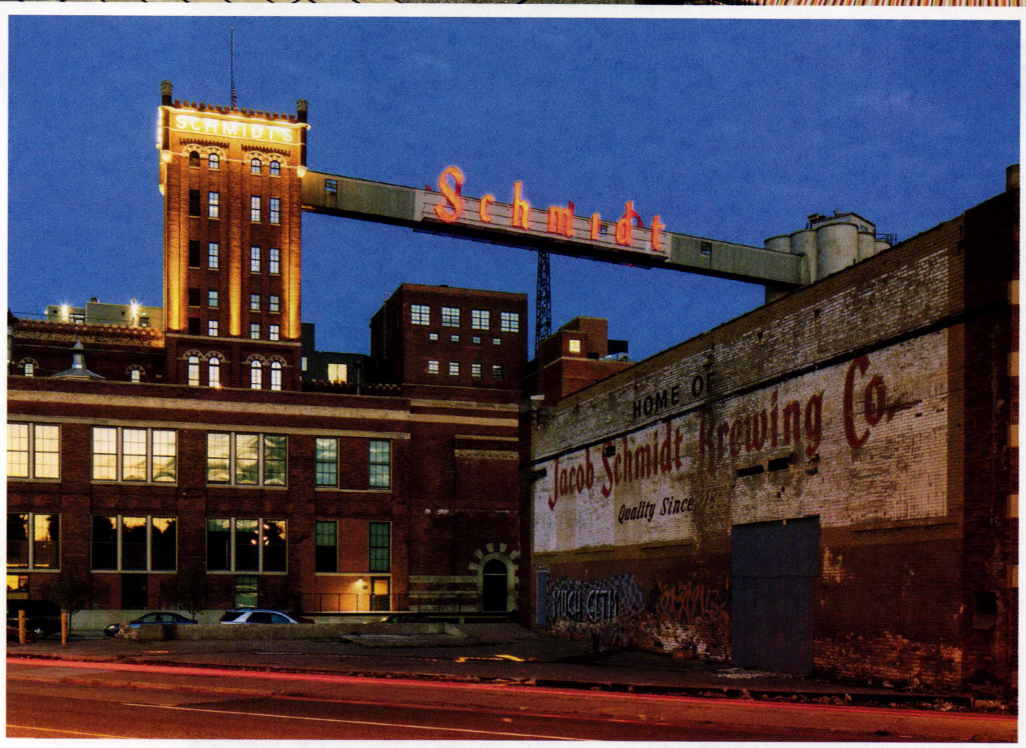
Transforming a neglected industrial facility into housing units and studios was a challenge, says Krych, given the complex's massive size and oddly configured floor plans. The architects began by segmenting the collection of buildings into three areas, revamping existing circulation shafts and creating a new one for each area, and creating horizontal circulation between the three areas via surgical cuts through limestone and brick walls. Historic elements such as steel beams were painted charcoal, while stairways and other circulation elements were painted an



SITE MAP

1. Bottling house
2. Brew house
3. Plaza
4. Walkway
5. Brewing tower

With sweeping views of downtown St. Paul and the hilltop cathedral, the clubroom and deck atop the brew house are the property's most popular amenities.



The brewery's iconic identity remains on full display, even after a major renovation.

orange-brown—visual cues that help residents and visitors appreciate and navigate the building. "Essentially, we had to develop a basic language for the building that told people what was new and what was old, what led up and what led down," says Krych.

The floor plan for nearly every apartment in both the brew house and the bottling house is one of a kind. The two-story loft units, which range in size from studio to three-bedroom, were designed to maximize studio space and the kind of natural light that visual artists prize. Brick walls and beams were left exposed wherever possible, and doorways

>> continued on page 54



From left to right: Tim Marx, CEO and president of Catholic Charities of St. Paul and Minneapolis; Todd Rhoades, AIA, Cermak Rhoades Architects; Chris Coleman, mayor of St. Paul.

HIGHER PURPOSE

BY JOHN REINAN PHOTOGRAPHY BY SCOTT AMUNDSON

Catholic Charities' Higher Ground St. Paul, the first phase of an impressive new housing and social-services center, nears completion thanks to a powerful public–private partnership



RICH FIRKINS

In the heart of downtown St. Paul, the Dorothy Day Center has long been known as a source of shelter and support for the city's homeless community. But it's also known as a building that's obsolete for its purpose and desperately overcrowded, with guests sleeping nearly shoulder-to-shoulder on thin mats on a cold concrete floor.

Happily, the accommodations for Dorothy Day guests are about to change. The city of St. Paul and the center's owner, Catholic Charities of St. Paul and Minneapolis, are building a facility in two phases that's bigger—and much, much better. With an estimated price tag of $100 million, the ambitious remaking of the Dorothy Day Center into Higher Ground St. Paul (phase 1) and the St. Paul Opportunity Center and Dorothy Day Residence (phase 2) is the largest public-private social-services partnership in Minnesota history. The two buildings will together form Dorothy Day Place.

The city is happy to have the new center as its welcoming western face, says St. Paul Mayor Chris Coleman. "This goes back to a longstanding ethos in St. Paul, which is: We're not hiding the fact that people are living on the streets. We don't tuck them away and hide the problem," Coleman explains. "We want to be a community that treats the homeless with respect and gives them the support they need to be successful."

The attractive building now taking shape—Higher Ground St. Paul—is evidence, in concrete and steel, of the power behind that pledge. "Locating the facility in the shadow of the cathedral and the capitol, and in the gateway to downtown, was a tremendous design challenge," says Tim Marx, CEO and president of Catholic



RICH FIRKINS

Higher Ground St. Paul's courtyard functions as an extension of the building—in effect, as an outdoor room. Guests can enjoy being outside without feeling like they are "on display."

PHASE 1



Charities of St. Paul and Minneapolis. "It's been a fascinating and affirming experience.

"Sometimes we want to be shy and timid, and not think big," Marx continues. "In this effort, in the heart of St. Paul, we put all of our hearts and minds and souls into it. And we hope to inspire others to do things they might not otherwise do."

The first major piece of the center's rebirth is expected to open at the end of 2016. Higher Ground St. Paul—an L-shaped, five-story building with green roofs and an inviting courtyard—will provide overnight shelter for nearly 200 guests, and transitional and permanent housing for nearly 200 more. Modeled after Higher Ground Minneapolis, a smaller project, the St. Paul facility is an architectural representation of the path out of homelessness to hope and permanent stability.

"Higher Ground Minneapolis proved so successful both for staff operations and for clients' transition out of homelessness that we applied the same model here in St. Paul: Each level has an increasing degree of privacy, from the shelter-room bunks on the first floor, to the slightly more enclosed pay-for-stay bunks on the second, to the individual sleeping rooms above," says Cermak Rhoades Architects' Todd Rhoades, AIA, whose firm designed both buildings. "As clients move into and up through the building, they develop more independence and security in their living situation."

Residents who qualify for permanent housing in the facility will climb to higher ground via a transparent stairwell leading to the upper floors, where longer-term residents will be housed. In fact, Catholic Charities and Cermak Rhoades sought, through generous glazing, to make the entire building unusually transparent, to blur the distinction between indoors and out.

The name **Higher Ground** was taken from an old spiritual, Marx notes, and the result is a project "that shows a community willing to step up and care."

Below: Phase 2 of the project, the St. Paul Opportunity Center and Dorothy Day Residence (on the right), will provide additional housing and a range of social services. Right: Architect Todd Rhoades highlights phase 1's daylighting strategies.





RICH FIRKINS

PHASES 1 & 2

That theme is developed further in a series of outdoor "rooms" around the courtyard. Sheltered by the building, the courtyard encourages interaction with the site while also providing a measure of privacy for the residents, many of whom prefer to spend the majority of their time outdoors. That and other ideas came from first-hand information gathered by the design team. "Our team members volunteer at the Dorothy Day Center to interact with residents and see how the building needs to function," says Rhoades.

Phase 2 of the project will add job training, veterans services, financial services, and physical and mental health support, as well as additional housing. Construction on the St. Paul Opportunity Center and Dorothy Day Residence is set to begin in spring 2017, with completion by the end of 2018. Both phases will contribute to the city's ongoing efforts to reconnect to the river, says Rhoades, as well as provide a green connection to the hilltop neighborhoods through a series of street plantings.

The entire community came together to make the project possible, says Coleman, who voices special praise for the leaders of business institutions such as Ecolab, HealthPartners, U.S. Bank, Target, and 3M. The Wilf and Pohlad families are also significant donors to the project. "The top leadership of our corporate community is amazing," says Coleman. "They wrote huge checks, both corporate and personal. They gave of their time. They lead by example, and they pass that spirit down to all levels of their corporations."

Coleman says the new, larger complex will give a crucial boost to one of the city's key social goals: ending veteran homelessness. "This facility allows us to do that," he says. "The old facility was not conducive to putting together long-term strategies. Now there is a pathway off the street. Overnight shelter can lead to temporary supportive housing, which can lead to permanent supportive housing."

The name Higher Ground was taken from an old spiritual, Marx notes, and the result is a project "that shows a community willing to step up and care.

"We had a facility that was designed for something other than what homelessness came to be," he adds. "We needed a new plan, and the entire community has invested its heart and soul and treasure in us." ***AMN***

HIGHER GROUND ST. PAUL (PHASE 1)

Location: St. Paul, Minnesota

Client: Catholic Charities of St. Paul and Minneapolis

Architect:
Cermak Rhoades Architects
www.cermakrhoades.com

Principal-in-charge:
Terri Cermak, AIA

Project lead designer:
Todd Rhoades, AIA

Landscape architect:
Coen + Partners
coenpartners.com

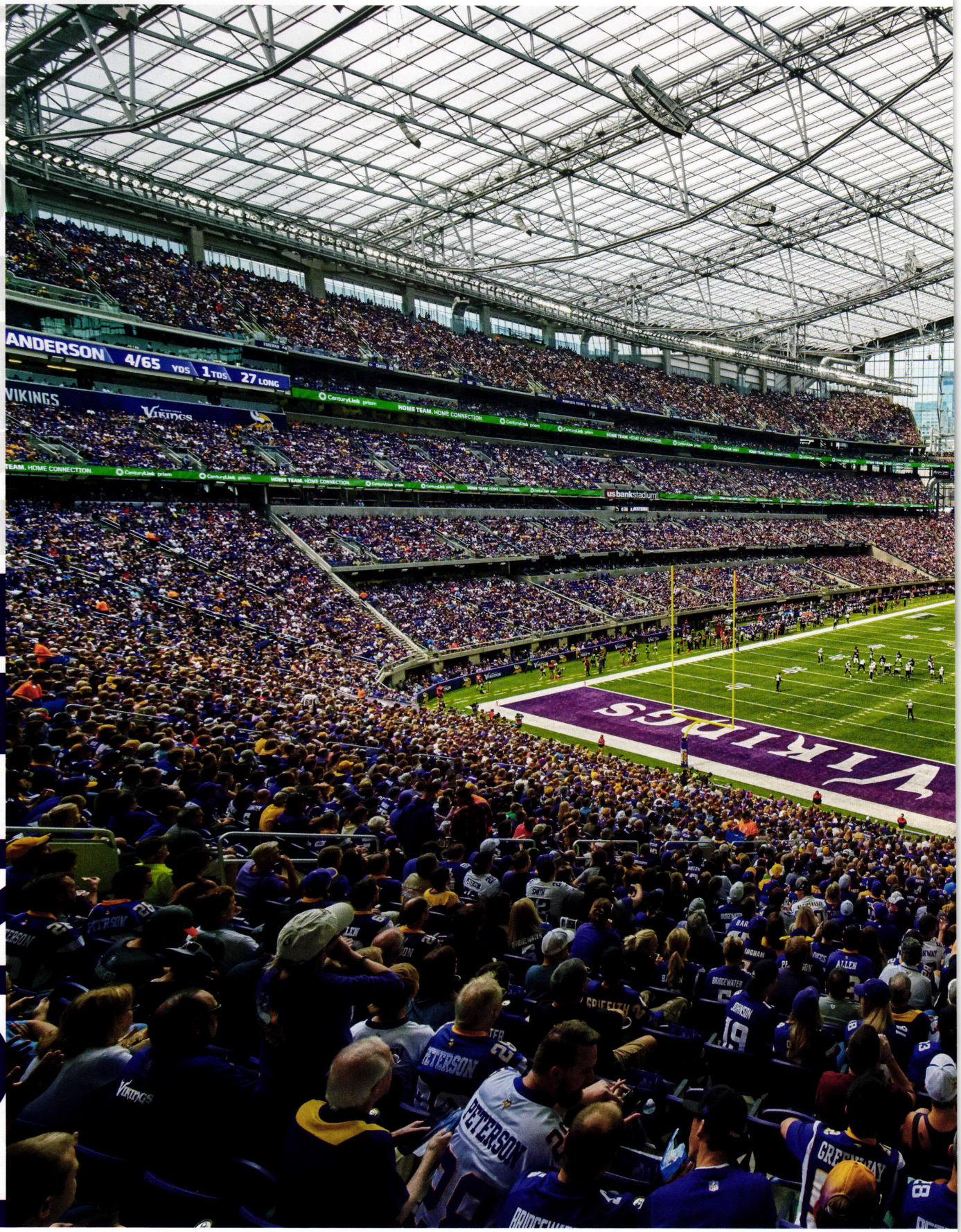
General contractor:
Watson-Forsberg Company

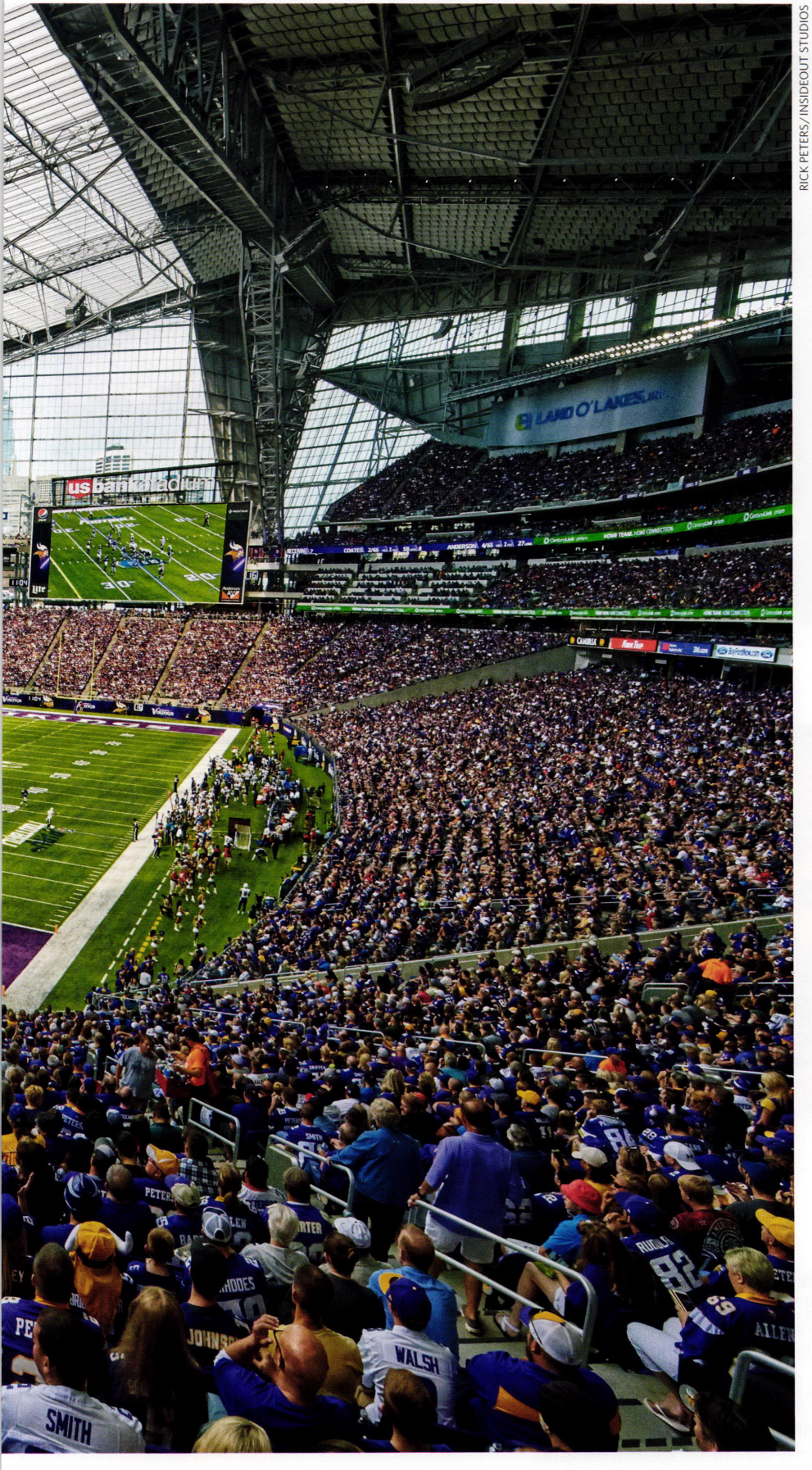
Size: 111,261 square feet

Cost: $40 million

Completion: November 2016

PURPLE REIGN





RICK PETERS/INSIDEOUT STUDIOS

As the fourth-most-expensive NFL venue ever built, how does the new U.S. Bank Stadium measure up as a facility, an experience, and a work of art? Seven points (touchdown!) to consider.

BY JOEL HOEKSTRA

RANGING IN SIZE FROM 75 TO 95 feet tall, the five enormous glass-and-steel doors that compose the west entry to U.S. Bank Stadium, the new home of the Minnesota Vikings, finally swung open this summer to let gawking fans inside. After more than two years of watching construction progress on the 1.75-million-square-foot facility, members of the public finally had a chance to experience what team officials and stadium backers had promised for years: a Vikings game in a state-of-the-art sunlit stadium.

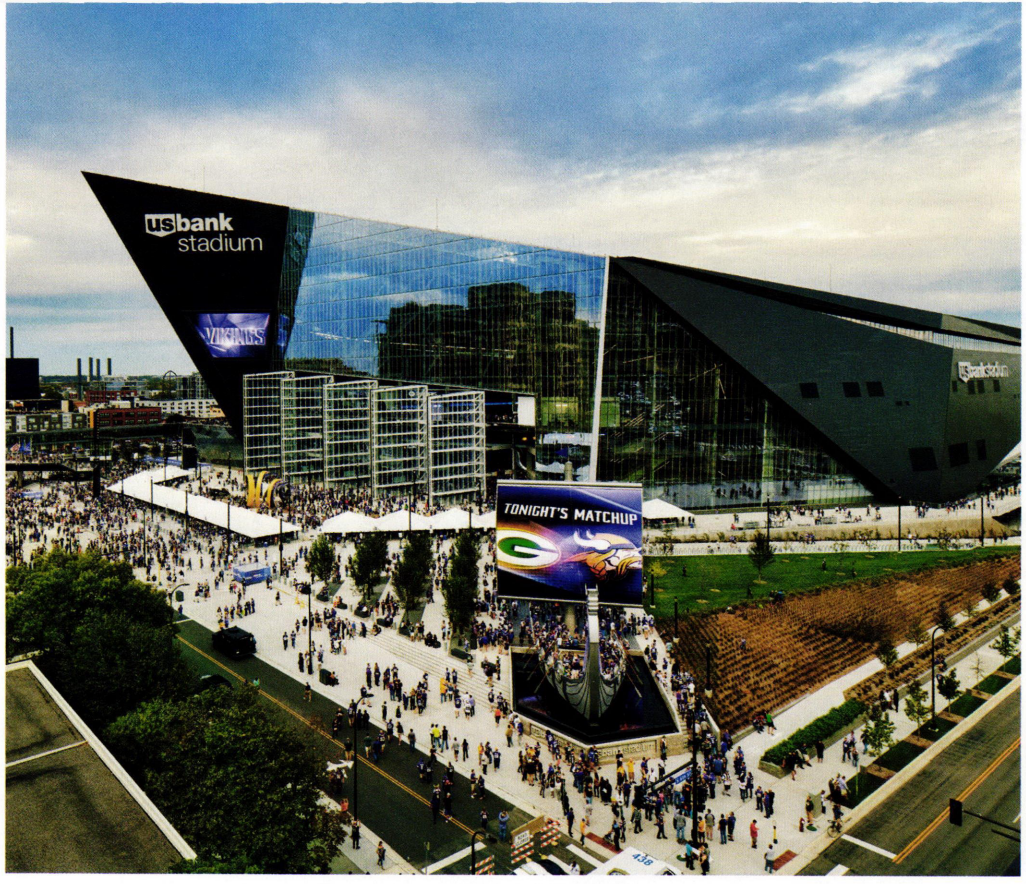
But even before the Vikings, clad in signature purple, sprinted onto the field, the team was counting the day as a victory. After more than a decade of lobbying for state financial support, years of wrestling with public committees over design details, and two seasons of play at a temporary location—TCF Bank Stadium on the University of Minnesota campus—the Vikings had finally taken up residence in their new home.

And what a home it is. Whatever you think of the $1.1 billion price tag, you can't deny the place is impressive. It's immense, and for many it's an intriguing design. And even if you don't like the look of the colossus, you can't help but be wowed by the engineering and technology that make the unique structure possible.

"When the Twins built Target Field, they raised the bar for what people expect from a stadium," says Lester Bagley, the Vikings' vice president of public affairs. "So the pressure was on to make sure we delivered a beautiful experience. It really is, in my opinion, a work of art."

POINT:
THE ARCHITECT

In the 12 years it took to persuade the Minnesota Legislature to help fund the stadium, the Vikings had plenty of time to tour and assess other arenas. Team officials were particularly impressed with Lucas Oil Stadium in Indianapolis and AT&T Stadium in Arlington, Texas, both designed by Dallas-based HKS Architects. (The two NFL fields have retractable roofs.) "We felt HKS knew how to produce a great indoor/outdoor experience, as well as a tremendous fan experience," says Bagley. HKS' sports and entertainment division has also developed sports venues in Arizona, Mexico, and Canada.



COREY GAFFER



COREY GAFFER

One of the premium spaces on the upper suite level is the Truss Bar (below), named for its proximity to the stadium's iconic super truss. Kansas City architecture firm Generator Studio helped shape both the Truss Bar and the suite (left) connected to it.

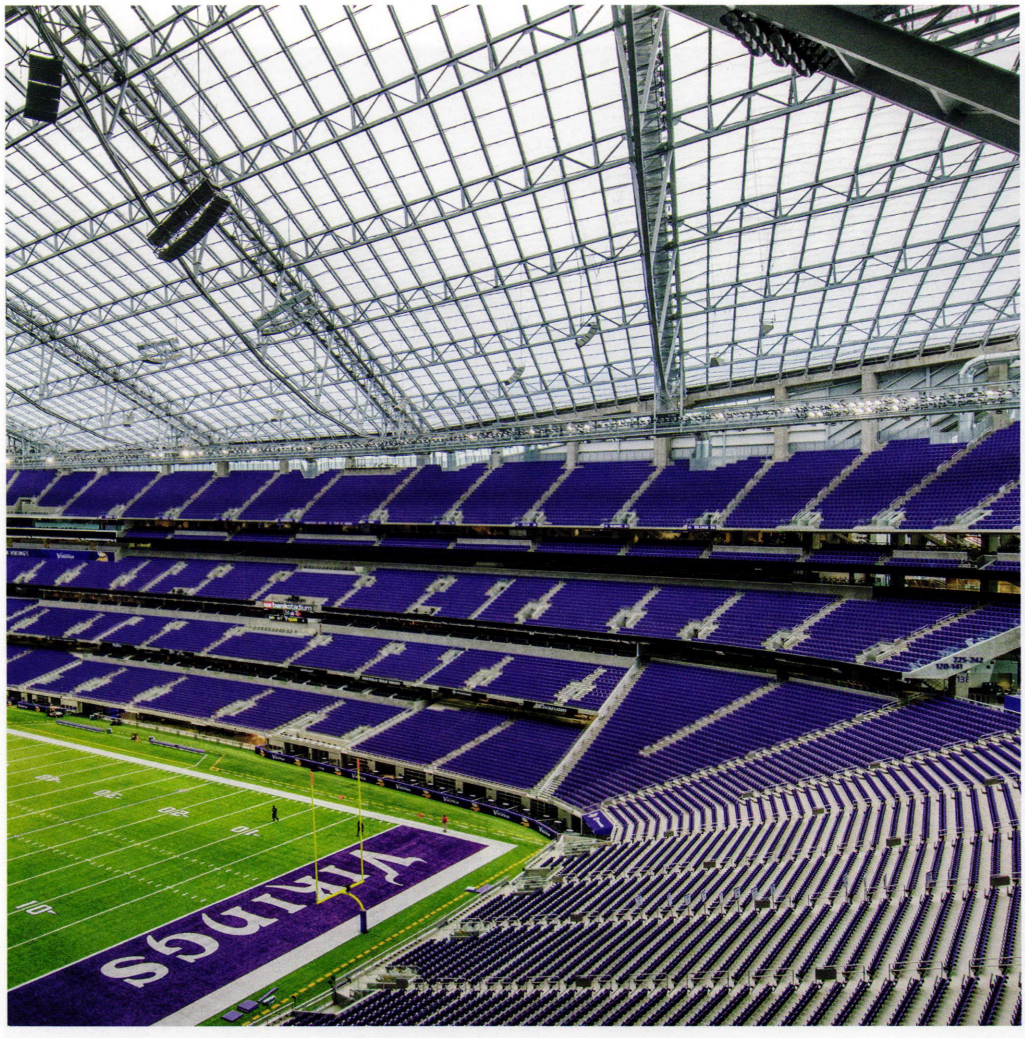


COREY GAFFER

POINT:
THE INTERIORS

Not surprisingly, purple dominates the interior of U.S. Bank Stadium. Most of the 66,200 seats that ring the field are purple, as are many of the fixtures in the arena's 131 suites and six private clubs. The largest and most luxurious of the hospitality spaces is Mystic Lake's 28,000-square-foot Club Purple, which features three types of seating and access to an outdoor deck with a fireplace. Rentals of such spaces for weddings, meetings, and dinners when the Vikings aren't using the facility will provide additional revenue for operations. "The six premium spaces are all very different from one another," says Shawn Gaither, AIA, whose Minneapolis firm, Studio Hive, partnered with HKS on the clubs and suites. "They give fans choices on where they want to engage with the game."

"We felt HKS knew how to produce a great indoor/outdoor experience, as well as a tremendous fan experience."



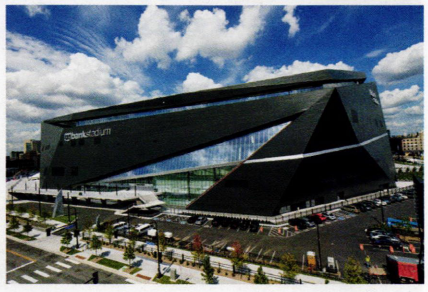
BOB PERZEL

POINT: THE ROOF

A key driver to replace the old Metrodome (a.k.a. Mall of America Field) was the promise of outdoor games. There were early calls for a retractable roof, but making that idea a reality in a northern climate proved difficult: "You only want to open a retractable roof when the weather is perfect," says Hutchings. "If it's below 60 or above 85 degrees in Minnesota, your fans are going to be uncomfortable." So HKS proposed a fixed roof constructed of ethylene tetrafluoroethylene (ETFE), a lightweight, transparent material that affords both daylighting and solar heating. "You feel like you're outside, but you're not exposed to the elements," says Hutchings.







BOB PERZEL

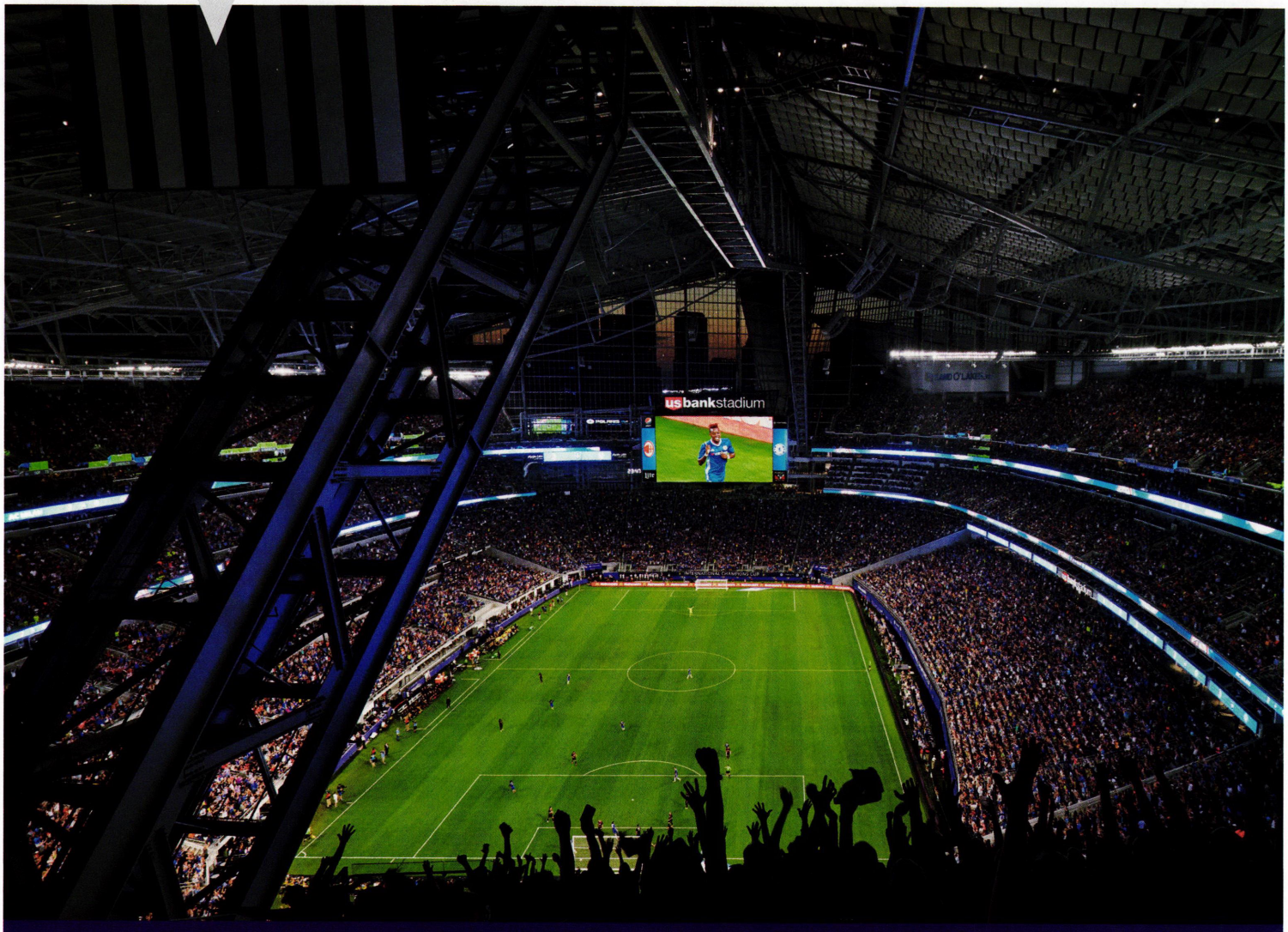
IV

POINT: THE AESTHETICS

The dramatically projecting western end of the stadium has drawn comparisons to the prow of a Viking ship, but HKS architect John Hutchings, AIA, one of the principals in charge of the project, says such references are incidental. The jagged rocks that formed the nearby cataract known as St. Anthony Falls and the ice shards that pile up on the edges of Minnesota lakes as they freeze, thaw, and refreeze in winter were the real inspirations for the structure. "Plus, it felt like Minnesota had the right cultural environment to appreciate modern architecture," Hutchings says of the building, which is sheathed in enormous sheets of high-performance glass and acres of dark-gray zinc panels.

POINT:
THE ENGINEERING

Snow load was a major concern from the start of the design process. HKS and contractor Mortenson Construction turned to famed engineering firm Thornton Tomasetti for structural engineering, and the team ultimately settled on a unique, single "ridge beam" approach inspired by Nordic roof designs. Shifting the central beam to the north side of the stadium increased southern exposure and, therefore, overall snow-melt capacity. (Giant gutters—some more than 50 feet deep—catch the runoff.) What's more, using lightweight ETFE allowed the designers to eliminate 2,000 tons of steel from the project. Thornton Tomasetti also designed the giant doors on the stadium's west entrance—said to be the largest in the world—which incorporate five of the building's columns as pivot points and take five to seven minutes to open.



COREY GAFFER

U.S. BANK STADIUM

Location: Minneapolis, Minnesota

Clients: Minnesota Sports Facilities Authority; Minnesota Vikings Football, LLC

Architect: HKS Architects
www.hksinc.com

Associate architects: JLG Architects; Lawal Scott Erickson Architects; Studio Hive

Structural engineers: Thornton Tomasetti; Chase Engineering; Palanisami & Associates

Mechanical engineer: ME Engineers

Civil engineer: EVS, Inc.

Construction manager: Mortensen Construction with Thor Construction

Cost: $1.1 billion

Size: 1.75 million square feet

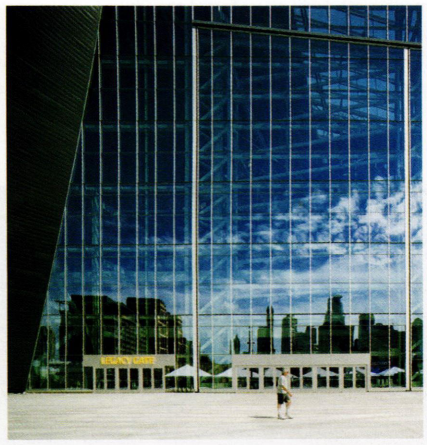
Completion: August 2016



COREY GAFFER



COREY GAFFER



ROBERT DEITCHLER

When open, U.S. Bank Stadium's sky-high west-entry doors (above and right) offer one of the most memorable indoor/outdoor experiences in the world.

VI

VII

POINT:
THE TECHNOLOGY

Giant LED display boards mounted inside and outside the facility give fans the chance to view instant replays, referee conferences, player celebrations, and sponsor advertisements up close. Additional investments in cell-service boosters ensure that game-goers won't experience a slowdown when they use their phones to send a selfie or to check Facebook.

Bagley says that, in addition to helping finance construction, the Vikings spent heavily on technology upgrades "to enhance the fan experience." The team is developing phone apps for people who want to see instantly updated stats, for example, and it's also looking into apps that would allow fans to order food and have it delivered directly to their seats. "We're in competition with our fans' couch back at home," says Bagley. "We had to make sure the experience of seeing the Vikings play live in the stadium was first-class and fun."

EXTRA POINT:
THE CROWD REACTION

Not everybody loves the design, of course. And some people still question the decision to invest $1.1 billion in a sports facility where just a handful of NFL games will be played annually. Music lovers attending initial concerts in the facility—touted as another source of revenue—complained about the acoustics. And birdwatchers are still upset that the Vikings chose not to invest in glass that might lessen the building's impact on migrating fowl.

But nobody misses the Metrodome. And Minnesota football fans have largely given the structure a thumbs-up after the first few games. Bagley says the Vikings believe it won't be long before the stadium is widely embraced. The design of the building won over officials in charge of planning the 2018 Super Bowl, and U.S. Bank Stadium has also been chosen as the site of the NCAA Final Four in 2019.

"Our fans' reaction will be the truest test of whether we've succeeded," says Bagley. "They'll let us know. Tickets for the first season are sold out, so that suggests we're off to a good start." ***AMN***

LOCAL PLAYERS

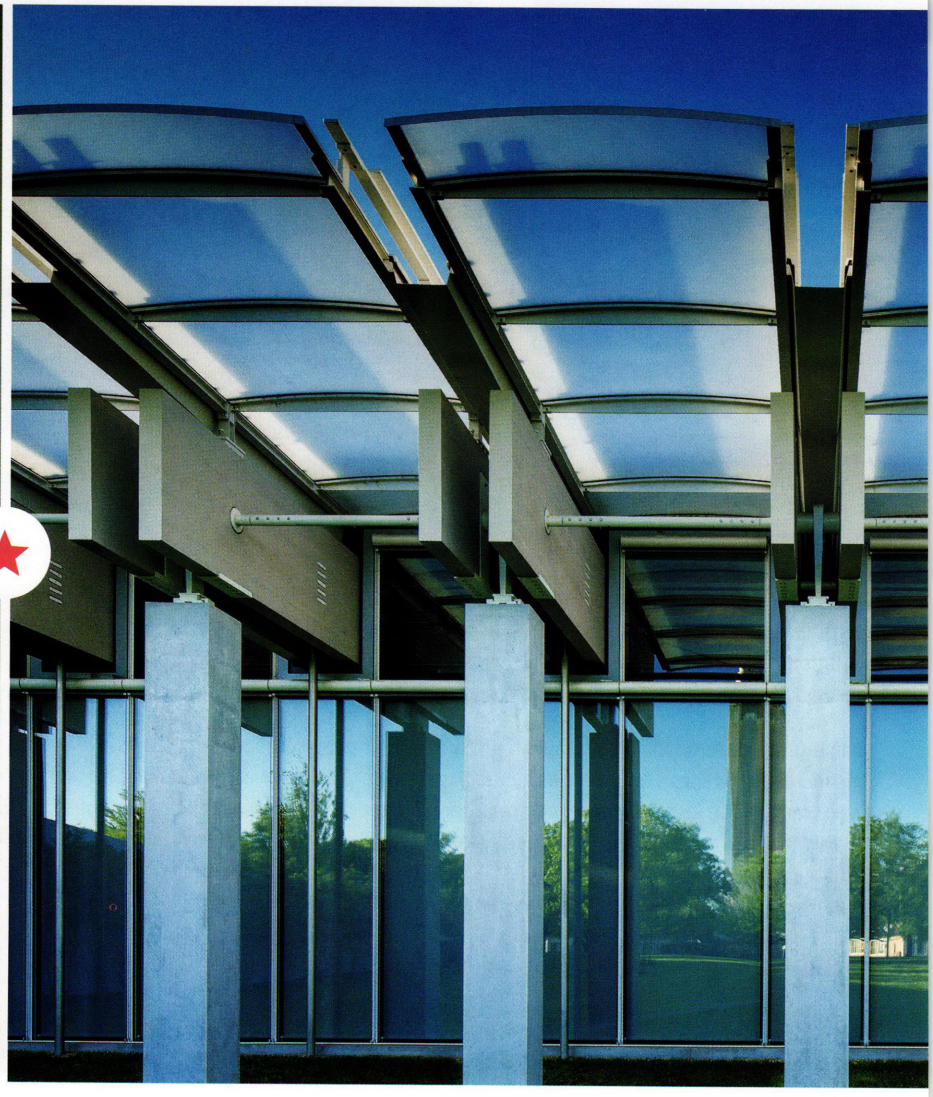
U.S. BANK STADIUM's three associate architects are all based in Minneapolis. **Studio Hive** partnered with HKS on the stadium's premium hospitality spaces. **Lawal Scott Erickson Architects** worked with HKS on construction management. And **JLG Architects** served as the architect of record for the stadium's building envelope, which includes the innovative ETFE roof. "I'm fascinated by ETFE," says JLG's Linda McCracken-Hunt, FAIA, whose former firm, Studio Five Architects, was acquired by JLG in 2016. "It's lightweight yet extremely strong, it sheds snow, and it makes you feel like you're outside, in terms of the quality of light inside the stadium. Ours is the largest installation in North America, and I think it's a product we'll be seeing a lot more of in the future."

THE MODERN: "The museum is known for organizing not-to-miss exhibitions of modern art. I will never forget the Philip Guston survey the Modern organized some years ago. I had the pleasure of visiting three times, and on each occasion I discovered, to my delight, a new gallery of works that I had missed on the labyrinthine journey through this memorable building." *–Walker Art Center director Olga Viso*

THE KIMBELL: "I first visited the Kahn Building on a quick layover, and I streamed through a Renoir show without seeing a single painting. Clearly innovative in its conception and construction, the architecture, engineering, and landscape are truly integrated." *–Architect Julie Snow, FAIA*



PETE SIEGER



TEXAS TWO-STEP

by CHRISTOPHER HUDSON



PETE SIEGER



PETE SIEGER

Are you looking for a thrilling design destination for a weekend getaway this fall or winter? *Architecture MN* highly recommends Fort Worth, Texas, where two landmark museums—the Kimbell Art Museum and the Modern Art Museum of Fort Worth—sit across the street from each other, anchoring one of the most architecturally distinctive cultural districts in the country. Editor Christopher Hudson and Twin Cities architectural photographers **Corey Gaffer**, **Morgan Sheff**, **Pete Sieger**, and **Peter VonDeLinde** recently returned from a visit to the Kimbell and the Modern with an array of images and a story to tell about timeless modern design.

THE KIMBELL

ARCHITECTS: Louis Kahn (original building) and Renzo Piano (pavilion)

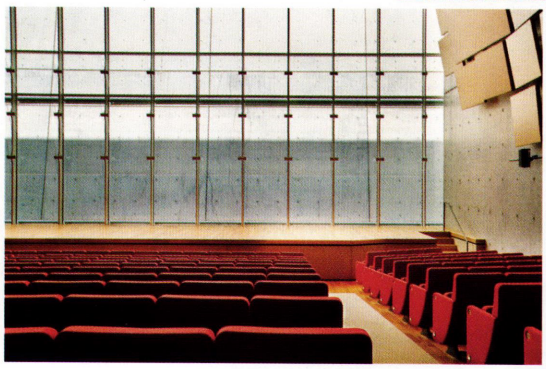
YEARS COMPLETED: 1972 and 2013

BEST VIEW OF THE BUILDING: Looking north from Lancaster Avenue at the Kahn's iconic barrel vaults and the Piano's glass wall and elaborate roof structure

COLLECTION: Antiquities and the art of Europe, Asia, the Ancient Americas, Africa, and Oceania



COREY GAFFER



COREY GAFFER

Above: In between the two parallel wings of the Piano Pavilion sits a sheltered outdoor space with cafe seating. Left: The pavilion's west wing houses a double-height, 289-seat auditorium partly illuminated by a dramatic glass-and-concrete light well.

"The buildings are very similar, and they're also very different," says Kimbell Art Museum director Eric Lee. "The Kahn Building has more gravitas, weight, and solidity—it hearkens back to antiquity with its concrete walls and use of travertine, for example. The contemporary, high-tech Piano Pavilion has more lightness and transparency. I would also say the quiet, inward-looking Kahn Building is more introverted and the Piano Pavilion more extroverted, with its views that engage its surroundings."

Lee is referring to the Kimbell's two buildings: the original 1972 building by modern luminary Louis Kahn and the light-filled 2013 pavilion by noted Italian architect Renzo Piano. The two structures lie 200 feet apart, with the newer building subtly and deferentially mirroring the original in scale and proportion.

The serene approach to the Kahn Building from the west—past flanking reflecting pools, through a grove of yaupon hollies, and beneath one of three barrel-vaulted concrete porticoes—gives first-time visitors an early sense of the architecture they'll encounter inside. The cycloid barrel vaults continue in parallel repetition in the lobby, shop, restaurant, and galleries, but with a stirring twist: A gull-wing-shaped aluminum apparatus running along the apex of each vault reflects light from a skylight above back onto the smooth, curving concrete.

The resulting spatial character is difficult to capture in words. "The Kahn galleries are both intimate, with their unusually low walls, and monumental, with the concrete vaults overhead," says Lee. "And the light has an ephemeral quality. It's an extraordinarily subtle building."

"When I came to the Kimbell in 2009, I found it difficult to even raise my voice in the building," adds Lee, who had first encountered Kahn's

>> continued on page 64

COREY GAFFER



Right and below: The roof of the east wing of the Piano Pavilion—a layering of laminated Douglas fir beams, fritted glass, and aluminum louvers—runs uninterrupted indoors to out. Bottom: The view of the Kahn Building and its sunken courtyard from the south.



MORGAN SHEFF



PETER VONDELINDE

"Louis Kahn's Kimbell Art Museum is one of my all-time favorite buildings. It has everything we architects aspire to in our work: elemental form, tactile materials, powerful connection to landscape, and masterful use of light and shadow." **–ARCHITECT JOAN SORANNO, FAIA**



PETER VONDELINDE

THE MODERN

ARCHITECT: Tadao Ando

YEAR COMPLETED: 2002

BEST VIEW OF THE BUILDING:
From across the pond looking west, at dusk

COLLECTION: International developments in post-World War II art in all media


PETE SIEGER

Think back to the late 1990s. "That time, you remember, when museums were choosing radically eccentric building designs as hood ornaments that advertised a city's hipness," says Michael Auping, chief curator at the Modern Art Museum of Fort Worth. "We weren't looking for hip. Of all the architects we talked to, Ando was the one who really convinced us that he understood what it meant to build across the street from one of Louis Kahn's great buildings.

"We didn't want to wear a wild party dress to an elegant dinner party," he says.

Auping worked closely with the Pritzker Prize–winning architect as a member of the museum's building committee—so closely that he's writing a book on the experience to mark the Modern's 15th anniversary in 2017. The narrative may include memories of the barbecue Ando held for construction workers on the cleared site, and the small tree he planted for good luck. Thematically, it will focus on the architect's ability to create not simply space but also *atmosphere* in which to view art.

"In Ando's work, the light is always changing. You'll see an artwork under subtly different light conditions depending on what time of day you come," Auping explains. "I love that, because I have faith in art. The art is not so weak that it needs to be this precious thing in a whitewashed lab. You can put great art on a concrete wall, under various light conditions, and it remains great art."

The L-shaped building that invites this changing light is arranged in five parallel pavilions, each composed of inner concrete walls, outer glass walls, and a cantilevered, cast-concrete roof supported by a Y-shaped concrete column. The

>> continued on page 64


PETE SIEGER

The Modern's double-height entry, glazed on two sides, allows visitors approaching from the parking lot to see through the building to the manmade pond. Anselm Kiefer's* Pope Alexander VI: The Golden Bull *(1996) lines the entry to the auditorium.



MORGAN SHEFF



MORGAN SHEFF

The Modern's five parallel pavilions become softly lit lanterns at night. "The building looks as fresh today as it did in 2002," says chief curator Michael Auping. "It's the simplicity of Ando's materials: concrete, glass, and steel."

"It's hard to imagine the daunting task of designing a new museum across from the Kimbell, but Tadao Ando rose to the challenge. The Modern's fantastic collection lives beautifully in the space. The installation of works by artists such as Martin Puryear, Jenny Holzer, and Richard Long is purely poetic." **–MIA DIRECTOR KAYWIN FELDMAN**



MORGAN SHEFF

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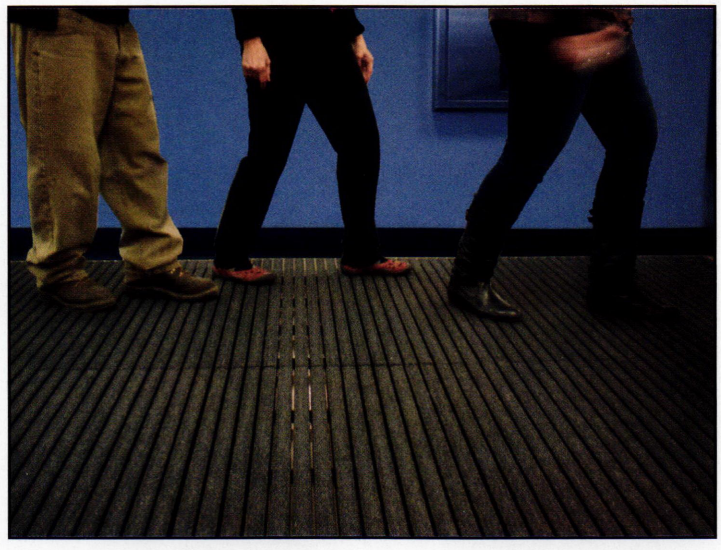
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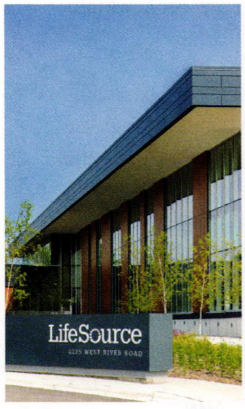
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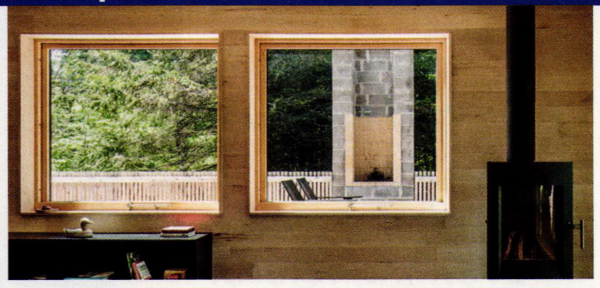
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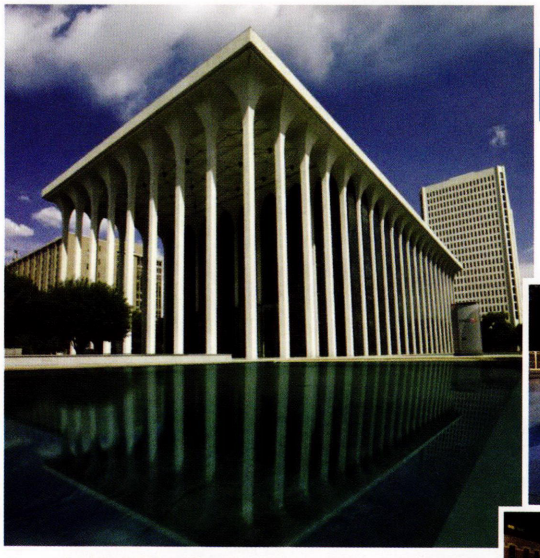
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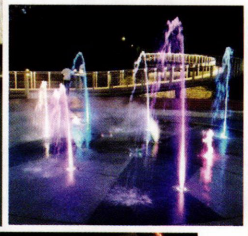
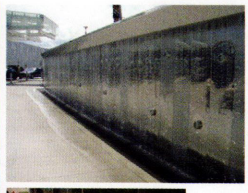


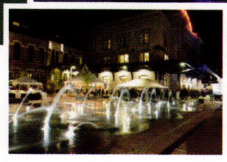




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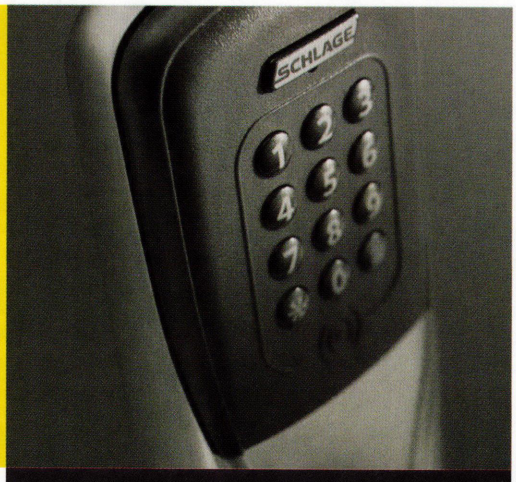
"RSP greatly increased the utility of the building," says Wordsworth. "The new design allowed us to increase the efficiency of our daily clinic operations. New functionality included the ability to have a retail space for over-the-counter medicines and multiple consultation rooms that allow us to see patients much more quickly."

RSP designs healthcare facilities for large U.S. providers, so this clinic represented a dramatic scaling down—except in one area, which needed to be scaled up.

"In the U.S., a person goes alone, or maybe with one other person, when they visit the doctor," McCallum explains. "In the Congo, an entire family accompanies a sick person to the clinic. There is a cultural difference we had to understand in our design. So we have what might seem like a disproportionately large waiting area. This helps the community feel like the clinic belongs to their world, rather than something that was created elsewhere and dropped into place." ***AMN***

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ALLEGION

About Schmidt

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were oversized to allow large artworks to pass through. Artists who wish to work in collective spaces have their pick of a black-box theater, a dance studio, a painting and drawing space, and a ceramics area. A clubroom and deck on the top of the brew house boasts magnificent views of the downtown skyline.

BKV also hardscaped and landscaped the exterior in accordance with historic preservation guidelines, and it styled the new townhomes along the property's northern edge to recall the home that Jacob Schmidt built for himself a few blocks away.

"The buildings sat vacant for a long time," says Ostrom, "so the fact that we were able to revitalize the complex was very satisfying."

Krych agrees: "It was a complex and challenging project for us. But it was also great to be able to preserve a pivotal part of St. Paul's past." ***AMN***

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The On-Demand Museum

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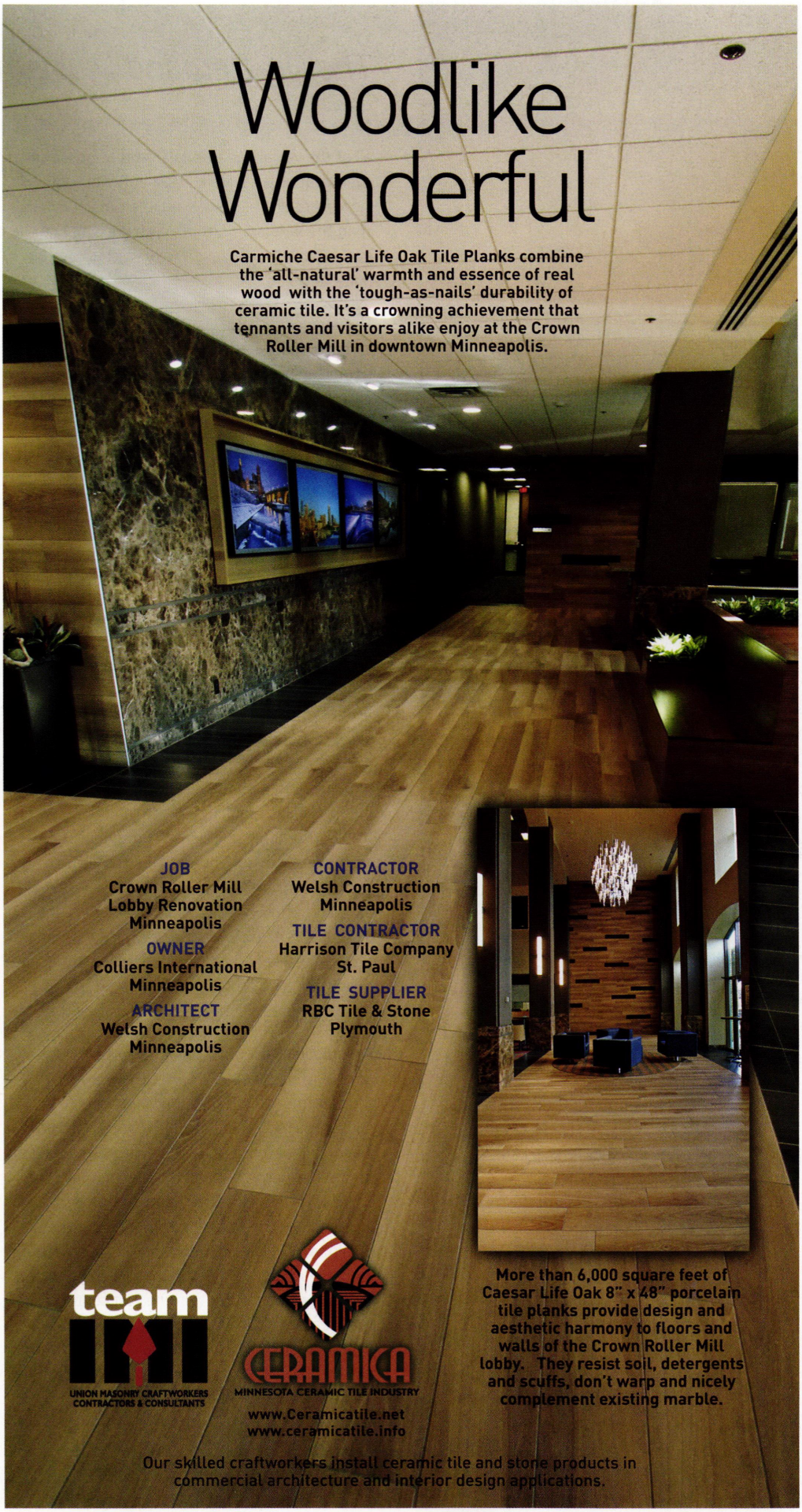
The Cleveland example also shows how the museum-as-platform can help us reimagine the physical museum. Viñoly's addition provides a vast public space surrounded by galleries—a place for socialization and conversation prompted by the art around it. Like so many aspects of the new economy that has flipped the old one on its head, this design suggests that the art is not an end in itself but a means to the insights and interactions of museumgoers, museum staff, and the communities in which they reside.

As we have seen in everything from our politics to our pop culture, skepticism toward elites and the questioning of expertise have become increasingly widespread as we enter an era of "the cult of the amateur," as the critic Andrew Keen has called it. Museums arose out of a previous era of amateurism, as did colleges and universities, before professional credentials or specialized degree programs existed, and our institutions would do well to revisit that history and to view it not with a condescending eye but as a guide to where we may go. Look at how much the Cleveland Museum of Art's digital wall, for example, recalls the way early museums displayed almost every item they owned, stacked high on their walls.

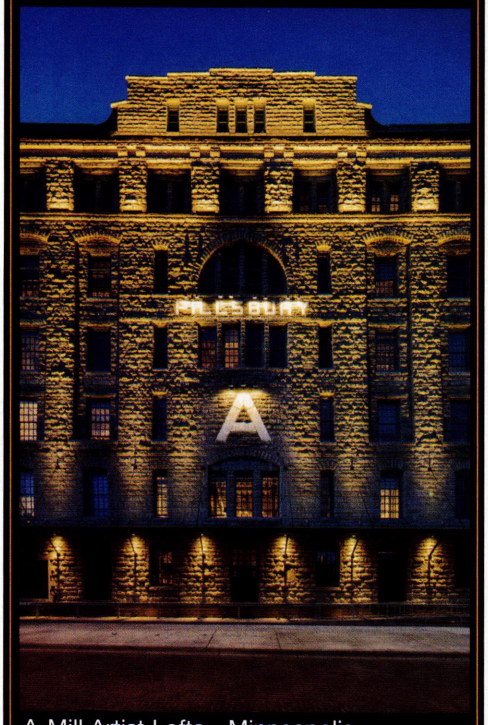
The museum as a platform has implications for the role of art and artifacts in contemporary life. In the 20th century, the "age of mechanical reproduction," as the German critic Walter Benjamin described it, we could mass-produce images and make them widely available in print. As a result, the artwork itself became a kind of fetish item, with people going to museums to see "the real thing," having seen endless reproductions of it beforehand. And that, in turn, led to the museum as we have known it for much of the last century, with the most treasured items in a collection displayed largely at eye level and with enough separation from each other that the visitor could admire and study them without distraction.

That way of organizing museums and displaying work has become so pervasive that we have come to think it as normal—as what a museum should look like. But in the 21st century that may change dramatically, as we have already seen in the interactive technologies that have begun to make their way into many museums. In our current age of digital reproduction, when we can download

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IN WITH THE OLD
IN WITH THE NEW



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The On-Demand Museum

<< continued from page 57

all of the visual and textual information we could ever want about a work of art or historically significant artifact, the item itself matters less than the networks within which it exists and the evaluation of it not just by experts but also by one's peers.

This suggests that a visit to the museum may take many different forms in the future. It might not involve physically going to the museum at all, recalling André Malraux's 1952 polemic calling for a "Musée Imaginaire," or museum without walls. His idea of a virtual museum already exists: Anyone with a Wi-Fi-connected digital device can visit art and artifacts of almost every kind whenever and wherever they want. The museum's role in this case entails more than just housing those works; it also involves curating and connecting them in the most illuminating ways, whether they are seen in person or on a screen.

In that light, the more museums keep constructing large buildings in the face of staff layoffs, the more 20th century they remain—and the more they may hamper their ability to compete in the 21st century. The association of a museum with its building can lull an institution into thinking it can avoid the cultural transformation happening all around us. At a time in which our phones give us access to as much information as existed in the largest libraries in the world just a couple of decades ago, the 21st-century museum will likely demand fewer walls—and probably more modest museum buildings—with more staff able to attract and interact more effectively with virtual visitors.

For smaller museums, their past disadvantage of having smaller budgets, less space, and fewer items in their collection can become an advantage in a future in which access rather than ownership becomes ever more important. Just as Airbnb has become the world's largest hotelier without owning any real estate and Uber one of the largest ride-sharing companies without owning any vehicles, so too can museums now accomplish their mission without owning any artifacts or works of art. In the 21st century, the greatest value lies in linking people and helping them meet their needs and enrich their experiences. Those museums that understand that, regardless of their size, will thrive.

The role of the museum professional will also likely change from one of delivering information and conveying knowledge to one of guiding the learning of others and learning from them in turn. And yet, for all of the changes that the new economy will spawn, it also brings us back to some of the oldest and most basic roles of these institutions. Museums have long played a critically important role in stimulating new ideas and in prompting people to see themselves and their world differently, and if museums stay focused on that purpose, they can free themselves from how their predecessors carried out that mission. Placing works on the wall or in vitrines on the floor is just one of many ways to stimulate new ideas and prompt reflection, and successful museums will use all of the means available to them to do this in the future.

Our ancestors established such institutions to expose more people to the products of human imagination and understanding—and perhaps inspire them to make their own contributions to the store of human accomplishment (or at least see their own lives more expansively). That institutional role has not changed, even as the way in which people access images or information has. So how do we create a new kind of museum that complements rather than competes with the virtual "museums" most of us carry around with us in our pockets?

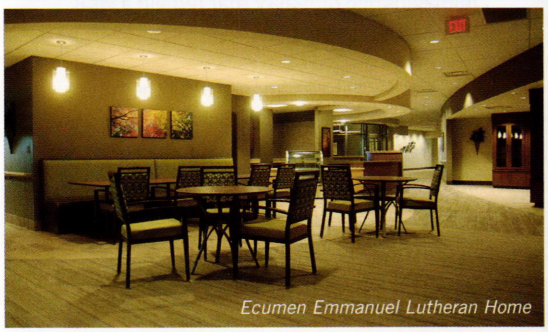
One answer lies in Marshall McLuhan's useful observation, in *Understanding Media* (1964), that every new technology turns the old one into an art form—an insight that might help us think differently about the future of the museum in the age of digital reproduction. While museums preserve artworks and artifacts, in the digital age they might themselves become an art form, offering experiences not available through any other means. What might that look like? As with art itself, these institutions must ensure that people will continually return to the museum to experience something new.

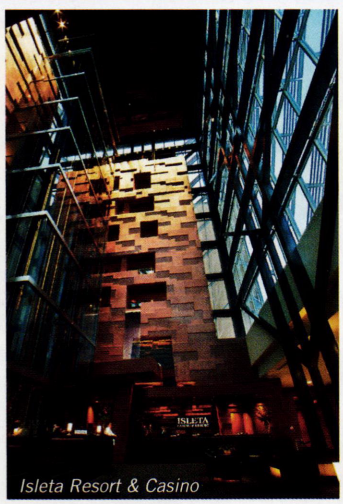
A weakness in the digital environment lies in its continually trying to assess what we like and to connect us to more of the same. Museums might compensate for that weakness by moving away from geographically or thematically focused exhibitions—formats that connect us to

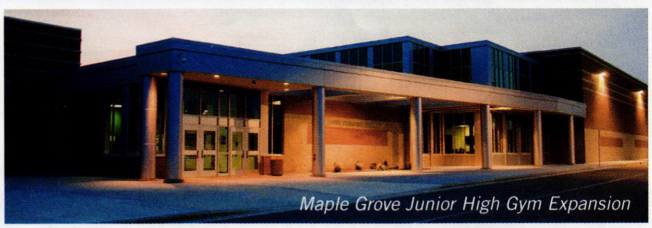
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The On-Demand Museum

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more of the same—and toward the unexpected juxtaposition of apparently unrelated works within a collection. Asking the visitor to find the commonalities and differences among pieces, with enough background information to make the exercise fruitful and not frustrating, could be another point of departure for curatorial work.

While the practice of presenting seemingly random works may sound irrational, it would do what no digital environment can, which is to help visitors make creative connections among things and co-curate the experience they have in a museum on a continual basis. This idea is especially important in a century in which innovation and entrepreneurship have become key to social and economic vitality; by encouraging new habits of mind, museums can assume a new social role—that of stimulating the kind of thinking that will help us adjust to the rapid economic, environmental, and demographic changes we face.

Put differently, while we will no doubt continue to visit museums for the aesthetic and historical pleasures they offer, we may increasingly go to them to see their art and artifacts as representations of creative leaps and as the expressions of the lateral thinking, the unexpected interpretation, and the playful reimagination of reality that remain a vital part of 21st-century life.

Museums will be as important in the future as they have been in the past if they remain open to rethinking themselves and to exploring the opportunities that the 21st century has to offer. If they do, they will help all of us adapt to the very different world in which we live—not to fear it but to embrace it as one of the greatest creative eras in human history. ***AMN***

This article is adapted from a keynote talk given at the Association of Midwest Museums' recent "Innovation, Become the Unexpected" conference in Minneapolis.

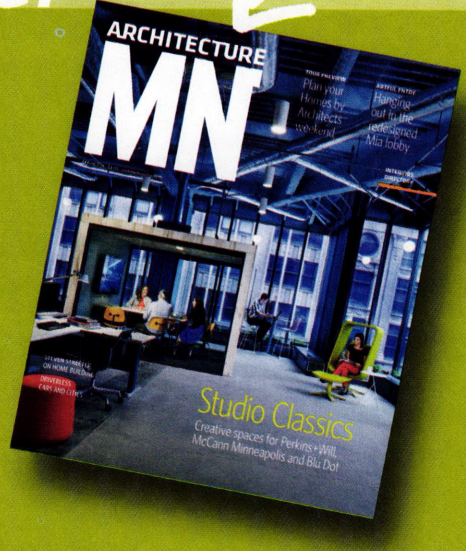
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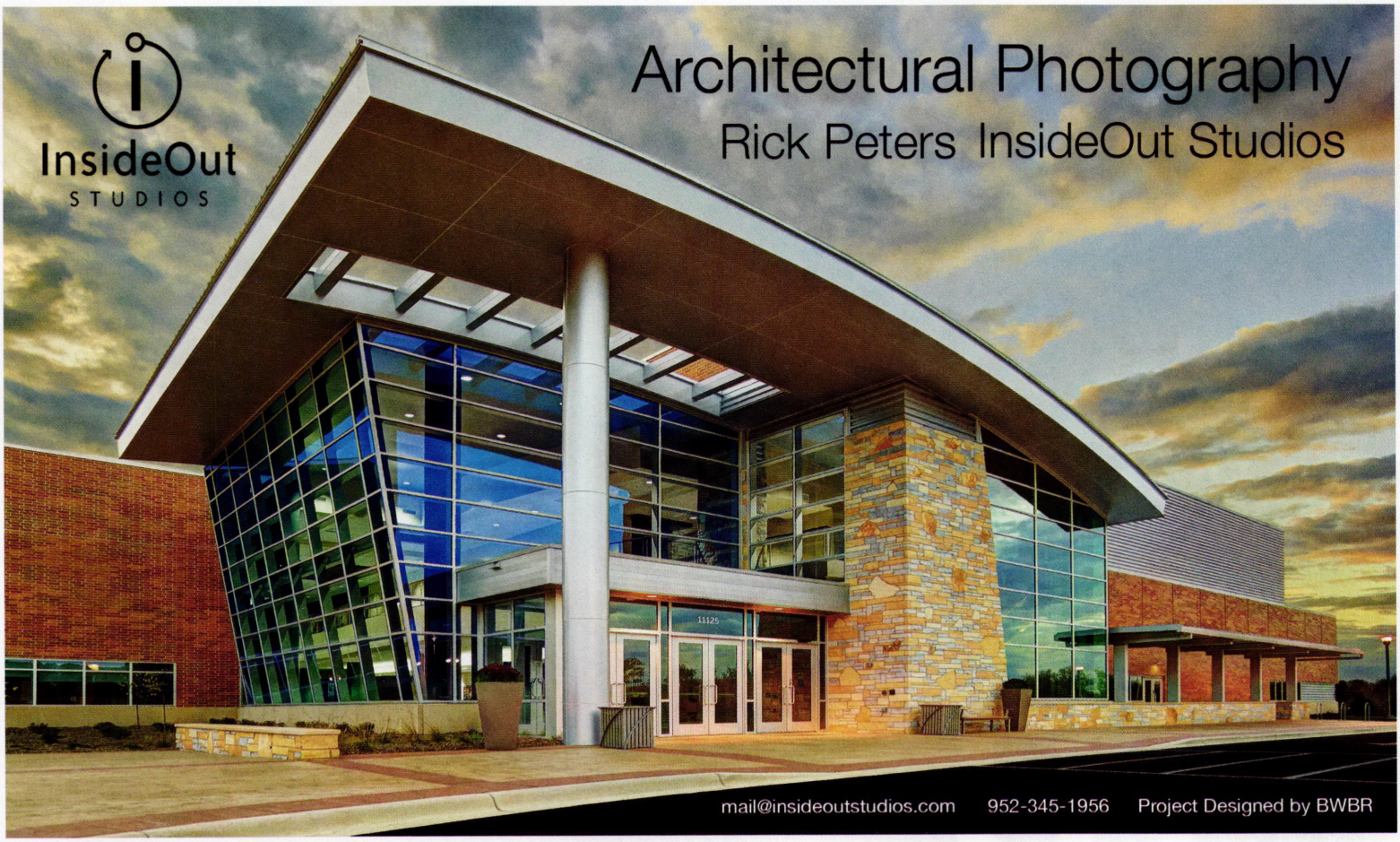
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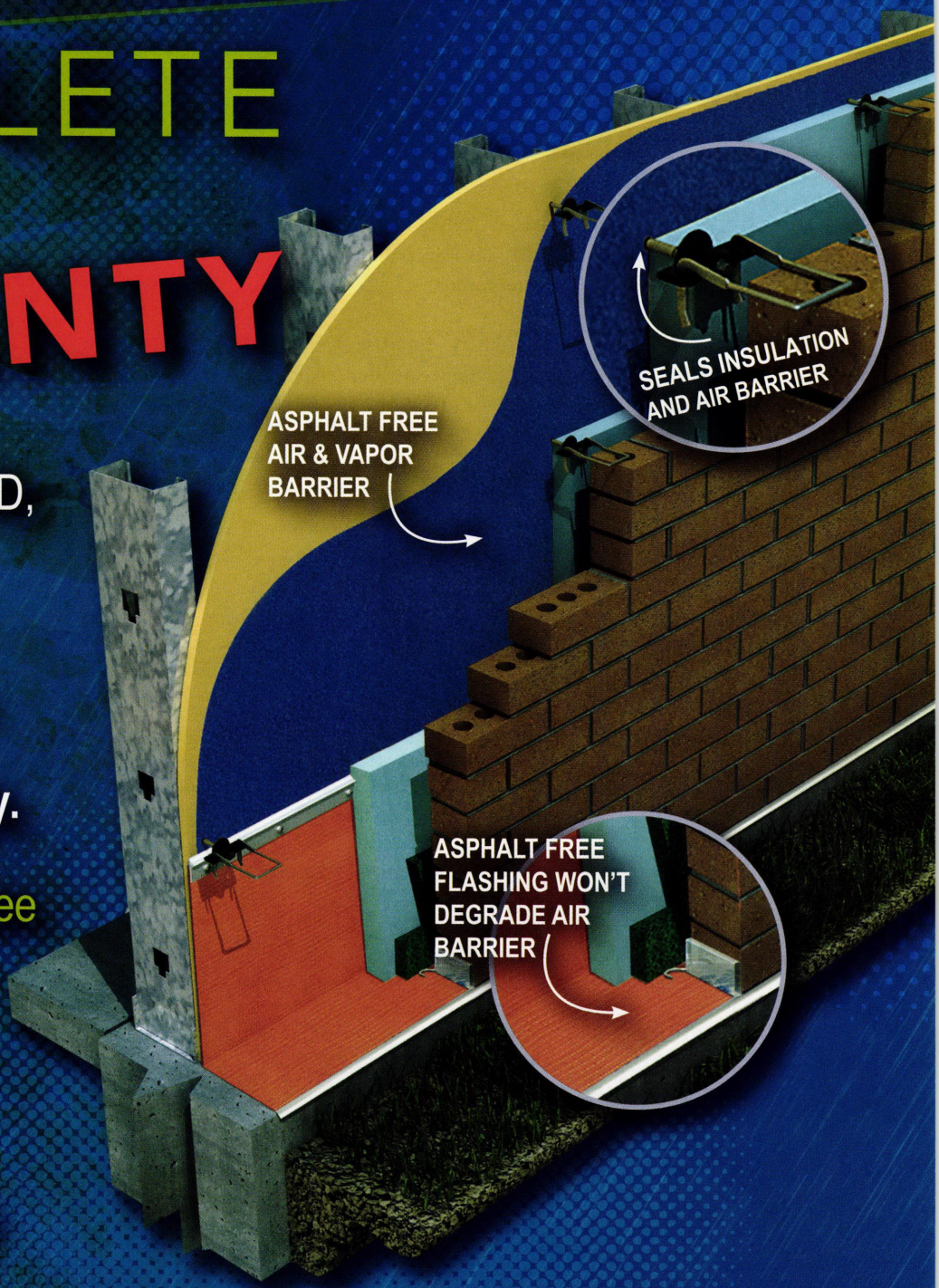
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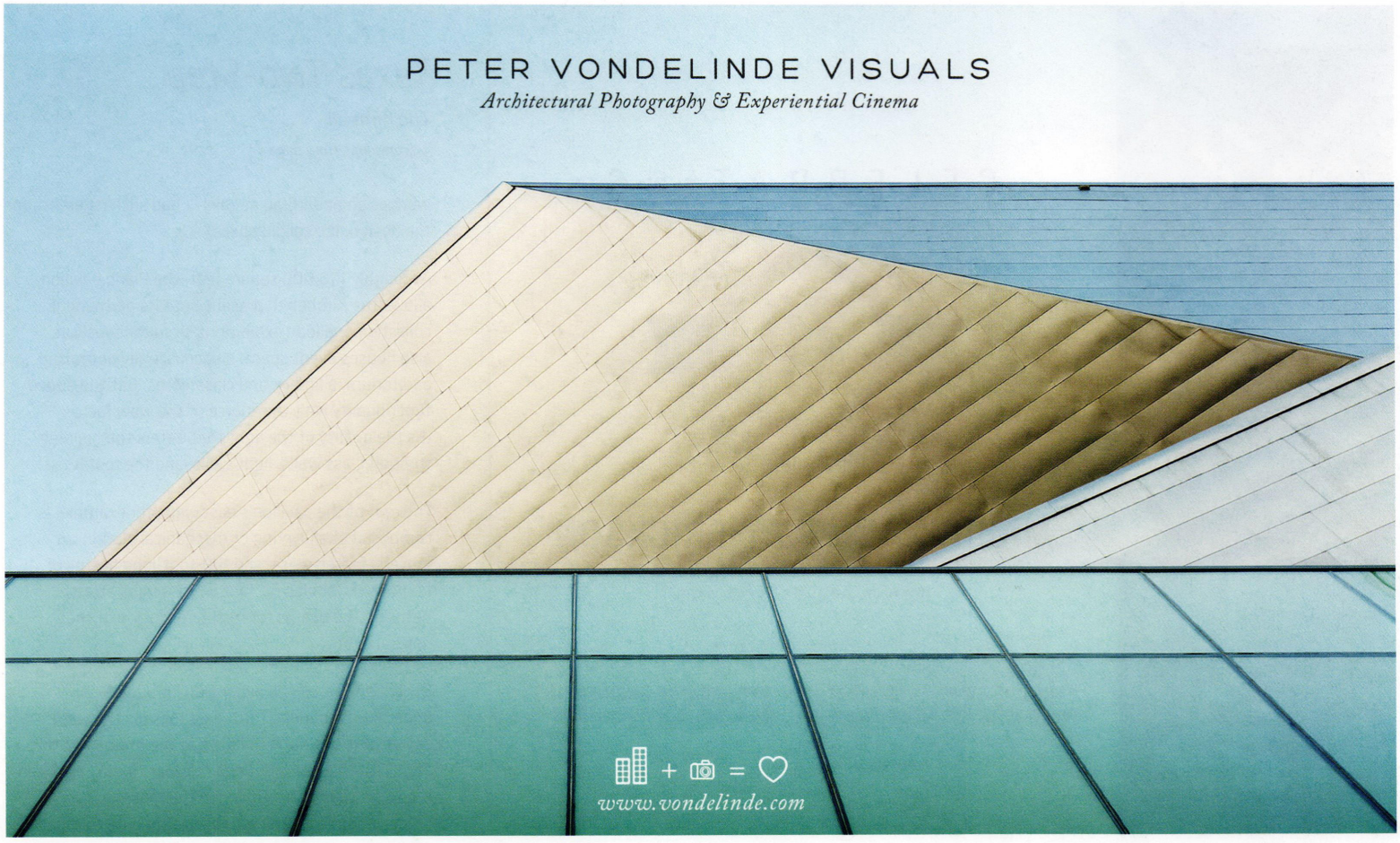
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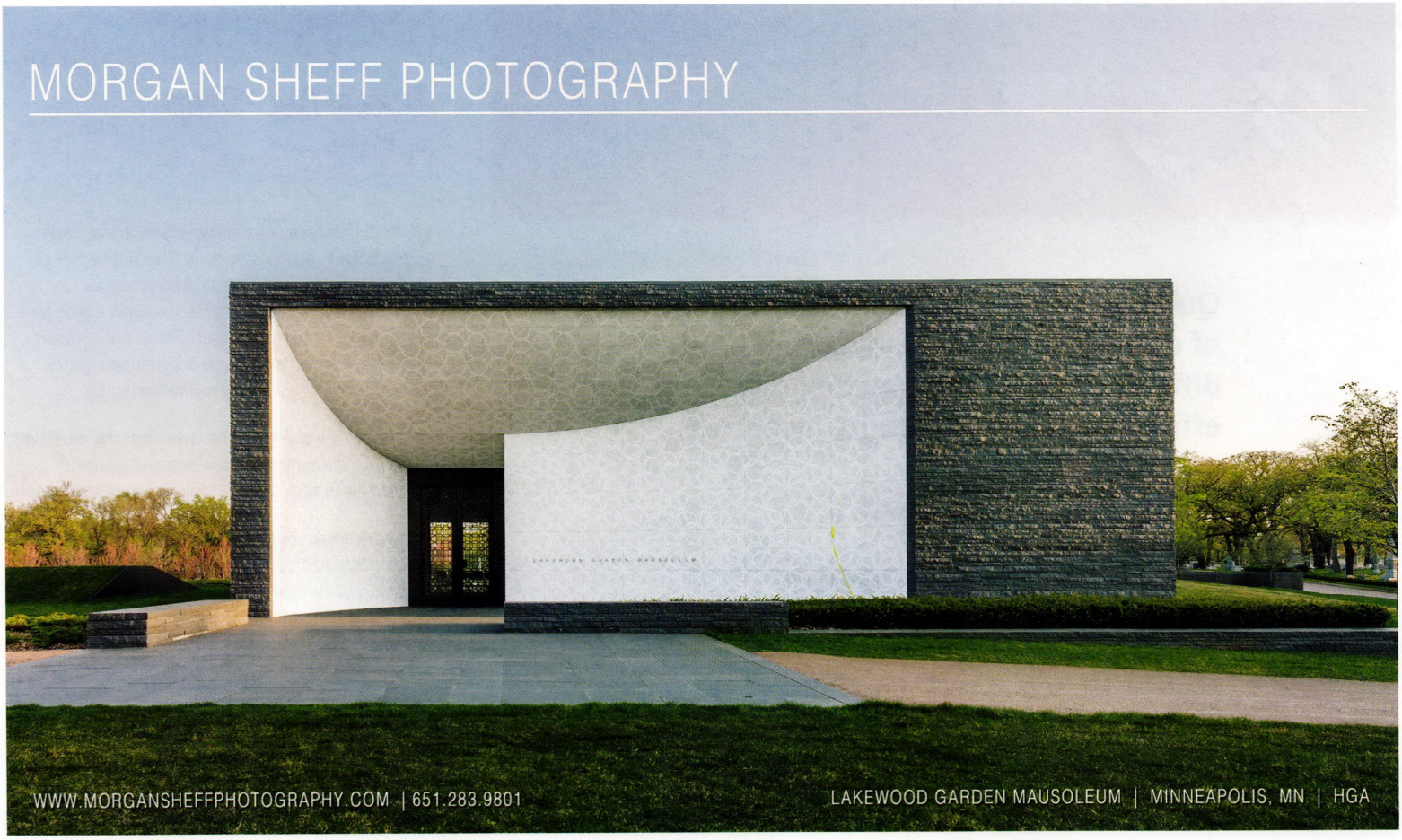
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The Kimbell

<< continued from page 44

work as an undergrad at Yale. "I had such reverence for the design. It's sacred space."

At roughly 100,000 square feet, the Piano Pavilion allows the Kimbell to present both its permanent collection and loan exhibitions simultaneously. It also houses event space, an acoustically optimized auditorium, a library, and classrooms. But the added functionality isn't the source of the wow factor; it's the quality of the light that enters the building through glass walls, light wells, and the roof itself.

The roof of the pavilion's east wing, for example, is composed of a layering of mechanical aluminum louvers, fritted glass, and 100-foot-long beams of laminated Douglas fir. Taut white scrims stretch between the beams for further diffusion of the natural light.

Other benefits of the expansion? It added underground parking that reestablishes the west entrance to the Kahn Building as the Kimbell's front door. And the newly defined outdoor "room" between the two buildings has inspired the museum to organize festivals themed for the openings of special exhibitions. If you're traveling to Fort Worth in spring, summer, or fall, consider timing your visit with an outdoor Kimbell concert or show. ***AMN***

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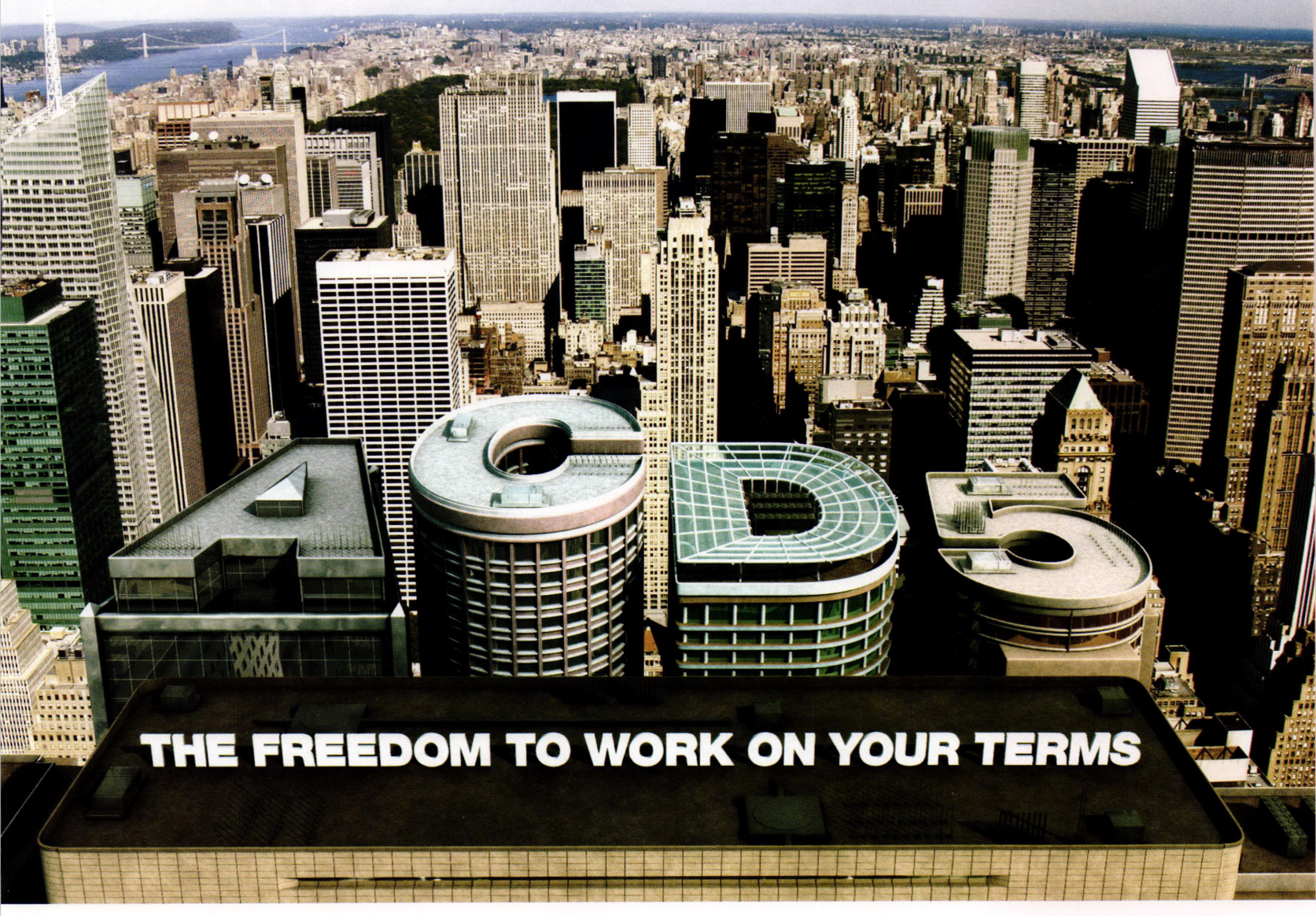
<< continued from page 46

glassy perimeter spaces enjoy soft light and views through floor-to-ceiling screens. The inner galleries on the second level are illuminated in part by louvered skylights. It's all by design when a first-time visitor makes a turn from a Josef Albers or a Robert Motherwell and unexpectedly encounters a gauzy view over water to a gently rolling landscape.

The opposing view—from the lawn, over the reflecting pond, into the transparent pavilions—is equally compelling. In fact, it's the iconic image of the Modern.

"In an early ideas competition, we asked a number of architects to propose a 'water feature.' It was a purposely undefined and open-ended request, because we wanted their imaginations," says Auping. "What Ando produced was this simple lake. It wasn't radical, or even especially dynamic. It was just brilliantly *there*. It showed a kind of confidence in nature." ***AMN***

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www.boldt.com
Year Established: 1889
Total in MN: 40 in the office, 400 in the field
Other Offices: Rochester and Grand Rapids, MN. Headquarters in Appleton, WI with 15 other offices in WI, IL, CA, OK, and SC.
Contact: Kirk Ilenda, BD Manager, Cloquet; John Eckerman, BD Manager, Rochester

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Total in MN Office: 23

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www.donlarcorp.com
Year Established: 1972
Total in MN Office: 125
Other Offices: St. Cloud, MN; Bemidji, MN
Contact: Jon Kainz

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Other Offices: Denver, CO
Contact: Paul Kolias, (952) 288-2058

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Total in MN Office: 50
Other Offices: Minot, ND; Omaha, NE; Seattle, WA; Spokane, WA
Contact: Vicki Knutsen

Company Principals

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Year Established: 1911
Contact: Michele Ode

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www.ryancompanies.com
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Other Offices: Atlanta, GA; Austin, TX; Cedar Rapids, IA; Chicago, IL; Des Moines, IA; Milwaukee, WI; Phoenix, AZ; Quad Cities, IA; San Diego, CA; Tampa, FL
Contact: Collin Barr, 612-492-4207

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Email: JShaw@ShawConstruct.com
www.ShawConstruct.com
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Contact: John N. Shaw "Jack"

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Total in MN Office: 200+
Other Offices: North Dakota, Georgia, Colorado, Wyoming
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The Horn on Medtronic Plaza

Page 16

Location: Minneapolis, Minnesota

Client: Medtronic

Architect: Alliiance

Principal-in-charge: Ross Naylor, AIA

Project team: Ross Naylor, AIA; Nina Ebbighausen, AIA; Julie MacLeod, AIA; Tom Hysell, AIA; Ben Johnson; Oleg Kozlovskii

Project manager: Nina Ebbighausen, AIA

Structural engineers: KPFF; Palanisami & Associates, Inc.

Electrical engineer: Schuler Shook with Build 23

Lighting design: Schuler Shook

General contractor: Mortenson Construction

Metal fabrication contractor: MG McGrath

Electrical contractor: Build 23

Lighting contractor: Gopher Stage Lighting

Photographer: Brandon Stengel, Assoc. AIA/Farm Kid Studios

Schmidt Artist Lofts

Page 27

Location: St. Paul, Minnesota

Client: Dominium Development

Architect: BKV Group

Principal-in-charge: Gary Vogel, AIA

Project lead designer: Mike Krych, AIA

Project manager: Mat Nugent, AIA

Project architects: Jeremiah Smith, AIA; Shawna Meyer

Project team: Joe Brown, Assoc. AIA; Doug DeVos; Eric DeYoung, AIA

Energy modeling: BKV Group (Kurt Wintheiser)

Structural engineer: BKV Group (Charlie Robinson; Brad Severson)

Mechanical engineer: BKV Group (Kurt Wintheiser)

Electrical engineer: BKV Group (Jeremy Gustafson)

Civil engineer: Loucks Associates

Lighting designer: BKV Group

Interior designer: BKV Group (Melissa Metzlerk; Emily Johnson; Dani Waste)

General contractor: Weis Builders

Landscape architect: BKV Group (David Motzenbecker)

Landscape project team: Justin Baggenstoss

Cabinetwork: Smart Cabinetry

Window systems: Midwest Window & Door

Photographer: Troy Thies

Higher Ground St. Paul

Page 32

Location: St. Paul, Minnesota

Client: Catholic Charities of St. Paul and Minneapolis

Architect: Cermak Rhoades Architects

Principal-in-charge: Terri Cermak, AIA

Project lead designer: Todd Rhoades, AIA

Project manager: Matt Finn, AIA

Project team: Lisa Germann, Assoc. AIA; Chris Wegscheid

Structural engineer: Mattson Macdonald Young

Mechanical and electrical engineer: Emanuelson-Podas, Inc.

Civil engineer: Pierce Pini + Associates, Inc.

General contractor: Watson-Forsberg Company

Landscape architect: Coen + Partners

Landscape project team: Robin Ganser; Jamuna Golden

Face brick: Endicott; Elgin Butler

Flooring systems/materials: Sterling Stone & Tile

Window systems: Traco windows; Kawneer curtain wall and storefront; Brin-Northwestern Glass Company

Architectural metal panels: Alucobond panels; Berwald Roofing Company, Inc.

Precast concrete exterior walls and structure: Wells Concrete

Renderer: Rich Firkins

U.S. Bank Stadium (abbreviated)

Page 36

Location: Minneapolis, Minnesota

Clients: Minnesota Sports Facilities Authority; Minnesota Vikings Football, LLC

Architect: HKS Architects

Associate architects: JLG Architects; Lawal Scott Erickson Architects; Studio Hive

Structural engineers: Thornton Tomasetti; Chase Engineering; Palanisami & Associates

Mechanical engineer: ME Engineers

Civil engineer: EVS, Inc.

Construction manager: Mortensen Construction with Thor Construction

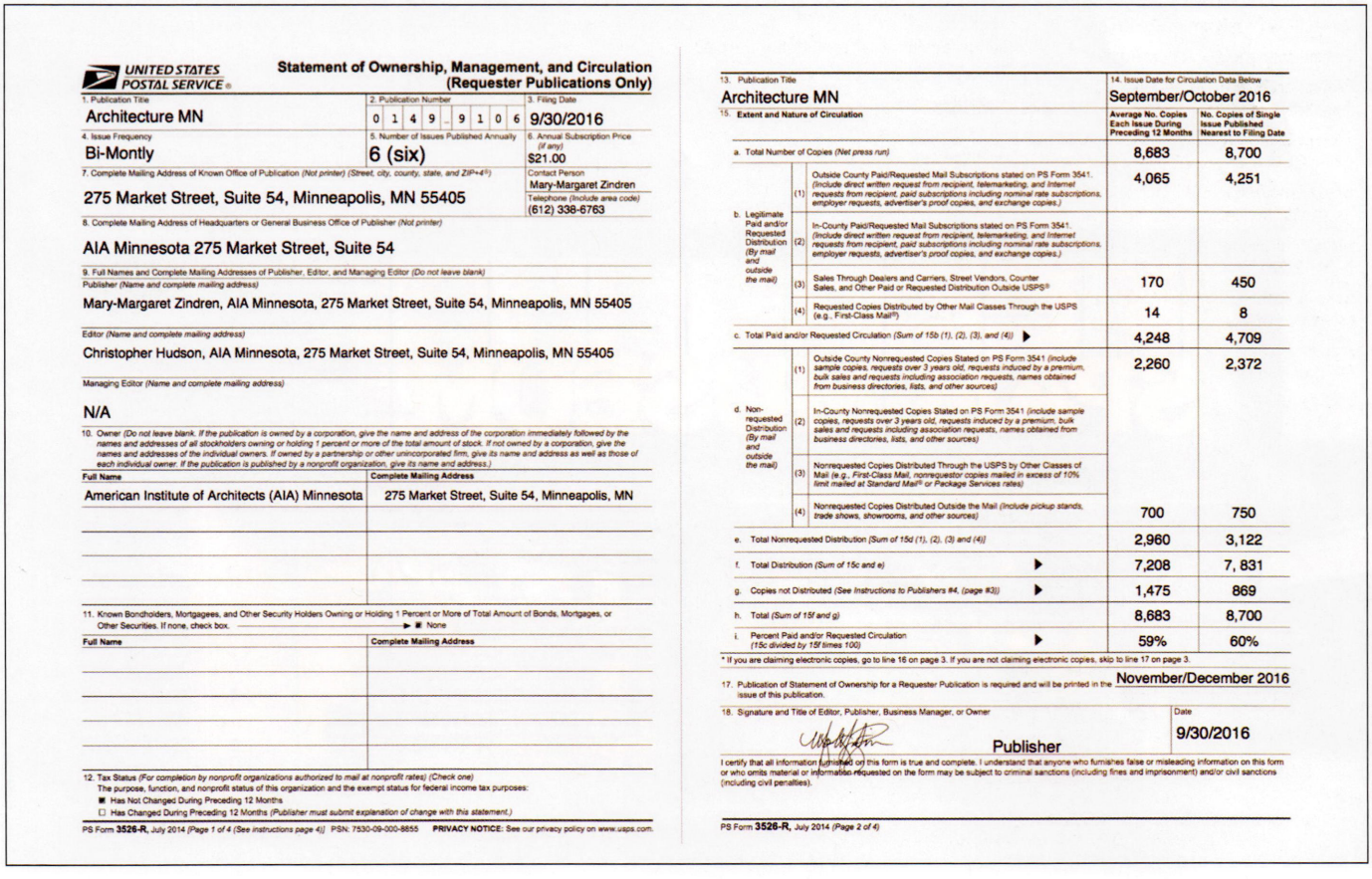
Size: 1.75 million square feet

Photographers: Robert Deitchler; Corey Gaffer; Bob Perzel

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PS Form **3526-R**, July 2014 (Page 2 of 4)

"As we drove down for the shoot, I was thinking, 'How are we going to show an active museum when there are only a couple of moms and dads and their kids milling around inside?'" says photographer **BRANDON STENGEL** of the new RSP Architects–designed Spam Museum in downtown Austin, Minnesota. "But when we got there, it was a mad rush. One school bus after another pulling up outside. We had to wait until evening to get this quieter shot.

"It's not a museum that takes itself too seriously," Stengel continues. "There's some history on Hormel and Spam's surge in production during World War II, but most of the offerings are appealingly tongue-in-cheek. They greet you with their own vocabulary—they tell you to have a Spamtastic day, for example, and they give you free Spamples. Both of my kids are now proud owners of canned-meat T-shirts."





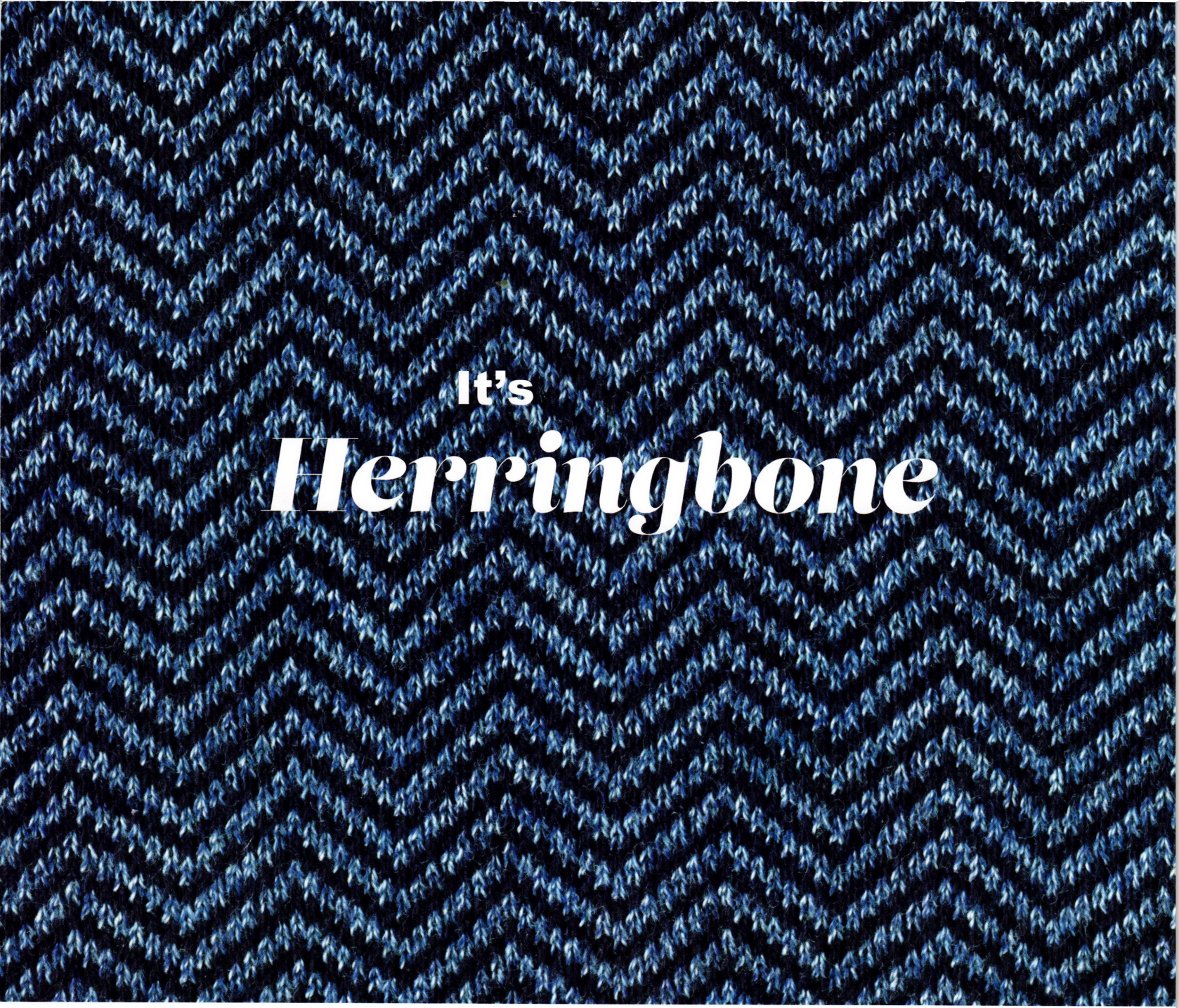
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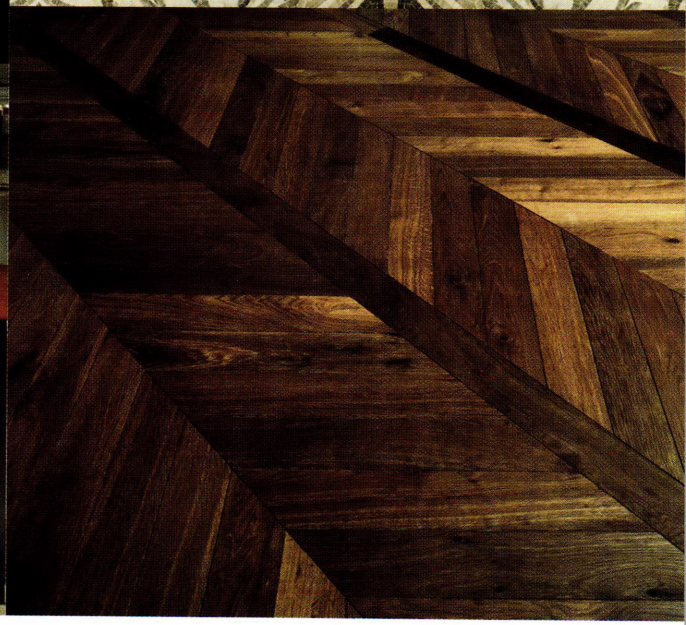
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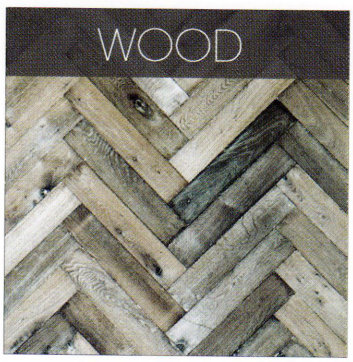




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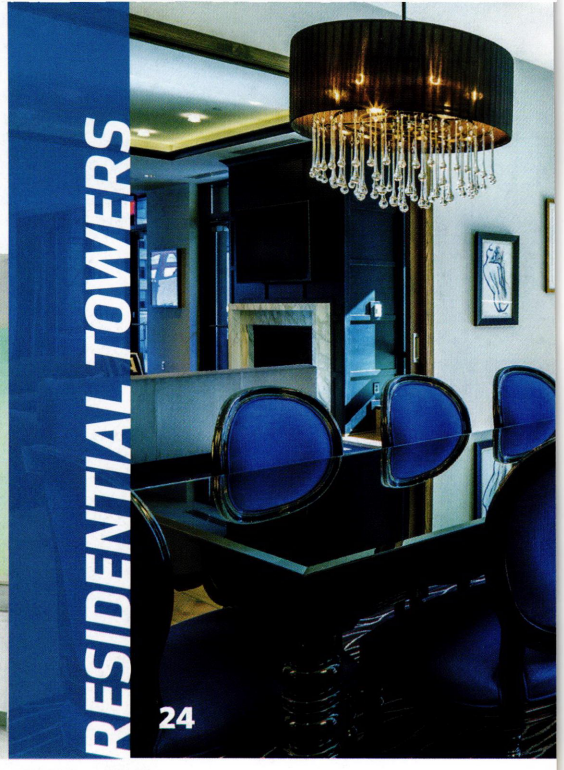
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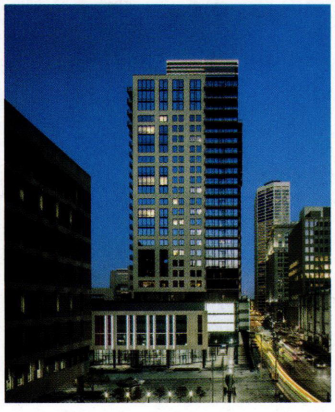
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Features



ON THE COVER
The Nic on Fifth
Minneapolis, Minnesota

"The city's pulse had slowed from rush hour to happy hour, and I was looking for an angle that captured the Nic's strong urban integration," says photographer **Brandon Stengel**. "As it turned out, the best spot from which to photograph this new hub of life and movement was an emptied parking garage across the street."

20 ***Performance Report: Regional Indicators Initiative***
By Joel Hoekstra

A five-year effort by architecture and engineering firm LHB gives 27 Minnesota cities the data they need to tailor their sustainability plans.

23 ***Residential Towers and Collegiate Science***
What do these two building types have in common in Minnesota? They both point to the future—to increased urban density and high-tech education, respectively.

Street Smart: The Nic on Fifth
page 24
By John Reinan

High Profile: LPM Apartments
page 28
By Joel Hoekstra

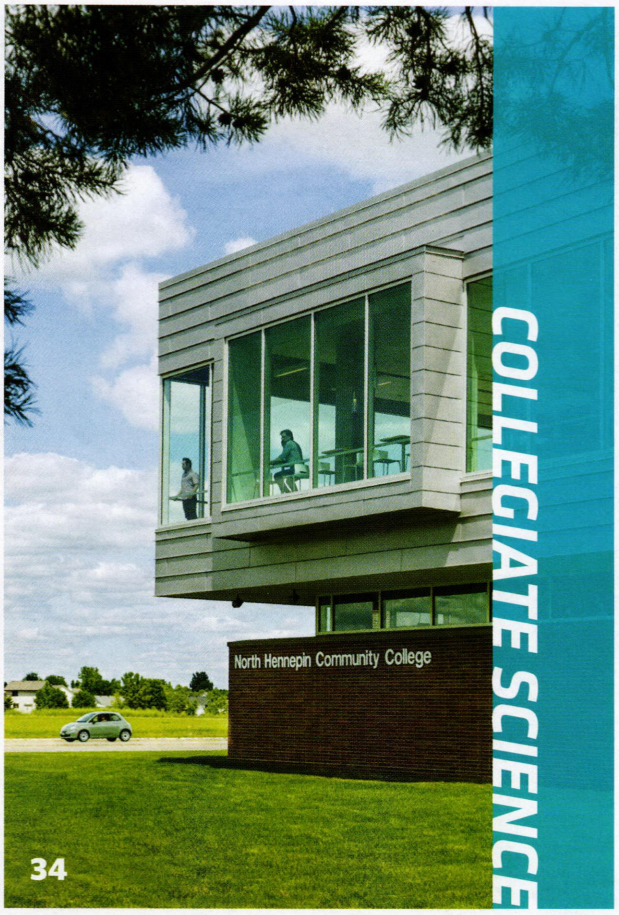
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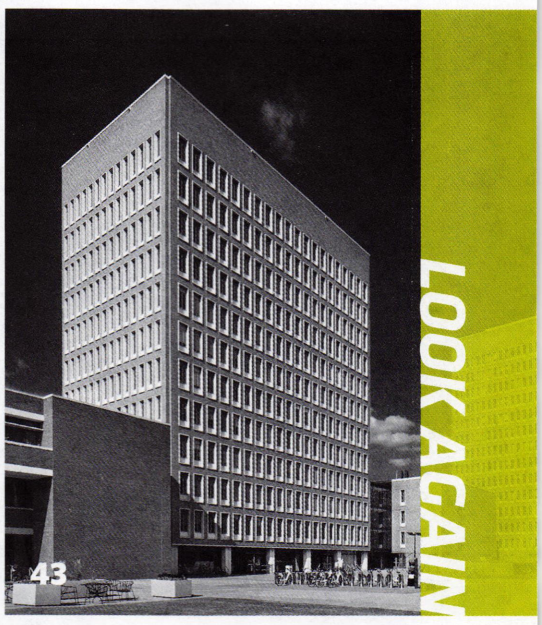
New Frontiers: Physics and Nanotechnology Building
page 38
By Joel Hoekstra

43 ***Look Again***
By Jane King Hession

"Although they continue to be well used, they are not well loved," writes Jane King Hession of a grouping of University of Minnesota West Bank buildings. "They are benignly ignored by most and reviled by some. But photographer Pete Sieger thought they merited a closer look—through the lens of his camera."









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TOWER POWER

For most people, the word *architecture* first brings to mind skyscrapers and high-rises. But the cover of this issue is only the third *Architecture MN* cover this century to feature a tower. The 300-meter-high Kingdom Centre in Riyadh, Saudi Arabia, graced the front of our November/December 2004 issue, and the 17-story Reflections at Bloomington Central Station made our January/February 2007 cover—although the image we used was a close-up of the glass facade.

So it's a big deal that we highlight not one but two new towers in this issue: The Nic on Fifth (page 24) and LPM Apartments (page 28). Their openings signal both a new wave of high-rise construction in Minneapolis and a welcome filling-in and filling-out of the downtown skyline. Their many residents will help fuel the urban core's commercial and cultural growth. But what about their design impact? Do these buildings enrich the downtown environment?

"It's not attempting to be iconic," says ESG Architects' David Graham, FAIA, of the Nic on Fifth. "It doesn't attempt to stand out or shout. I would say the building is a straightforward, high-quality design that is part of a fabric of downtown building massing." And yet the bottom of the Nic, with its glassy lobby and integration of the adjacent light-rail station, and the top of LPM, with its sophisticated curvilinear tower (shown here), do make strong statements about city-making design.

If you like two-story buildings and surface parking lots downtown, this is not the decade for you. But if you like downtown Minneapolis pulsing with activity every day and night—the way it does on Target Field game nights when the Twins are in the playoff hunt—get ready. Things are looking up.

Christopher Hudson
hudson@aia-mn.org

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Get to know our writers and photographers. They're an interesting bunch.



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JOEL HOEKSTRA is a longtime contributor to *Architecture MN*.



JANE KING HESSION, coauthor of the forthcoming *John H. Howe, Architect: From Taliesin Apprentice to Master of Organic Design* (2015), is a writer and historian specializing in modern architecture and design.

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ANGIE MCKINLEY is program director at AIA Minnesota and lead planner of the organization's annual Homes by Architects Tour.

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MORGAN SHEFF is a St. Paul–based architectural photographer.

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RYAN SIEMERS

BUDDING STARS

Want an early look at a few of the architects who'll be shaping Minnesota in the decades to come? Check out our film short on the five winners of the **2014 AIA Minnesota Young Architect Award**, by Ryan Siemers. We sat down with Bob Ganser, AIA, Mamie Harvey, AIA, Karen Lu, AIA, Josh Stowers, AIA, and Pauv Thouk, AIA, at the Bachelor Farmer restaurant in Minneapolis' North Loop to hear about the people, places, and ideas that inspire them. We also asked which Hollywood actor could best play them in a movie (we couldn't resist a little levity). *architecturemn.com*



PAUL CROSBY

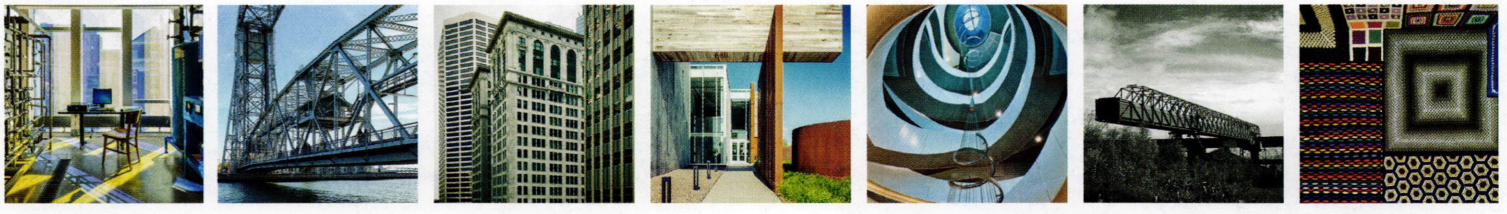
INSTAGRAM CONTEST

Stay tuned to @archmnmag throughout 2015 for *Architecture MN* Instagram contests. We'll post the first challenge in early January, the winner of which will be treated to an ice cream at Izzy's Ice Cream Kitchen in Minneapolis with the building's architect, **David Salmela, FAIA**. David's one of the nicest people we know, so we expect the winner will also get a tour of the actual kitchen.



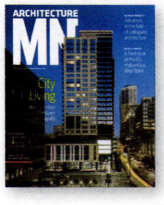
TIA SALMELA KEOBOUNPHENG

INSTAGRAM



Twin Cities photographers Corey Gaffer, Morgan Sheff, and Peter VonDeLinde are making **@archmnmag** on Instagram our fastest-growing social media channel. Follow us for compelling architectural scenes, early looks at highly anticipated projects, and coverage of cultural events.

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RENDERINGS PROVIDED BY HGA ARCHITECTS AND ENGINEERS

Left: Patrons entering the brewery first encounter the tanks in the fermentation cellar. Below: The main-level beer hall and second-level restaurant look out onto the garden.

BEER *Buzz*

Surly Brewing Company's highly anticipated destination brewery on the Minneapolis–St. Paul border is finally here. Take the *Architecture MN* tour in January.

Love good beer and good design? Join *Architecture MN* at the new Surly brewery in January for a behind-the-scenes tour led by HGA's Steven Dwyer, AIA, and Robert Good, AIA. The architects will take tour-goers through the beer hall, the soon-to-open restaurant and event center, and of course the brewery itself, explaining the design and material considerations for each space.

THE *ARCHITECTURE MN* SURLY BREWERY TOUR

January 2015
Stay tuned to our website for details: *architecturemn.com*

When Surly Brewing Company founder Omar Ansari helped shepherd the "Surly bill" into Minnesota law in 2011, it opened the floodgates for local craft breweries to open brewpubs and taprooms all over the Twin Cities. The catalyst for proposing the change in legislation was Ansari's vision for a destination brewery. Three and a half years later, that dream is now a reality, with an eye-popping new complex designed by HGA Architects and Engineers. The brewery and beer hall open in late December, while the event center, restaurant, and beer garden are scheduled for openings in early 2015.

Surly and its architects are confident that the brewery will quickly take its place as the crown jewel of metro-area taprooms, offering visitors something no other brewpub experience can match: a memorable encounter with the Surly brand in a space where edgy, Brutalist design provides a suitable tableau for showcasing the brewing process.

With brews touting names such as Furious, Hell, Bender, and Darkness, the new brewery needed to embody a similarly coarse aesthetic. HGA's Steven Dwyer, AIA, gleaned design inspiration from the company's raw, hardcore identity, using industrial materials such as concrete, painted steel, and glass to play up the stark beauty of the brewing implements visible from many points inside the venue. Natural light and subtle placement of wood offer a warming counterpoint.

Conceptually, the design guides visitors through a series of visual experiences, with each space providing enticing glimpses of what lies beyond. "We used a theatrical approach," says Dwyer, "to provide a backdrop for multiple points of engagement." Come spring, the beer hall will spill out onto the garden with its intimate seating areas and stage.

For citizens of Surly Nation, the long wait has been rewarded with a brewery that truly raises the bar. Says Dwyer: "I think it's going to be one of the most significant cultural additions to the Twin Cities in a long time."

—Angie McKinley





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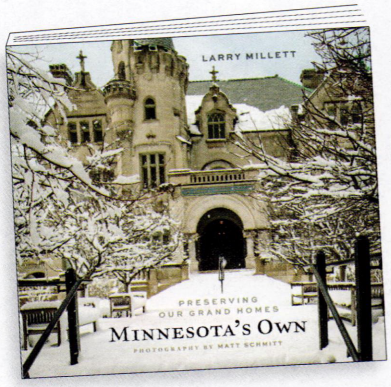
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Profusions *of* Grandeur

A RICHLY WRITTEN AND ILLUSTRATED NEW VOLUME FROM LARRY MILLETT SURVEYS A BROAD RANGE OF HISTORICALLY SIGNIFICANT RESIDENCES IN MINNESOTA

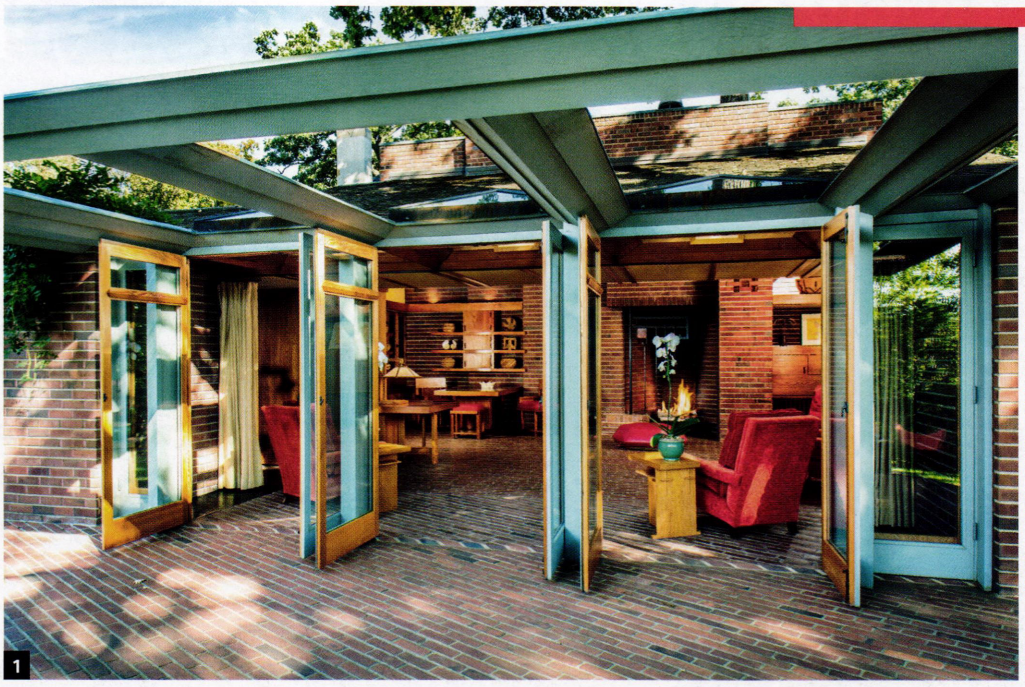


MINNESOTA'S OWN: PRESERVING OUR GRAND HOMES

By Larry Millett, with photography by Matt Schmitt
Minnesota Historical Society Press, 2014

From Alexander Ramsey's Second Empire mansion in St. Paul to the Usonian-flavored **Malcolm Willey House (1)** by Frank Lloyd Wright in Minneapolis' Prospect Park, *Minnesota's Own* showcases 20 distinctive examples of Minnesota residential architecture, some of which are nationally significant. Included here are Cass Gilbert's exquisite William Lightner House on St. Paul's Summit Avenue and Purcell & Elmslie's E.S. Hoyt House in Red Wing—both among the finest residential work these designers ever produced—as well as the Colonial Revival **George Draper Dayton House (2)** in Worthington.

Architectural historian Larry Millett tells the stories of the families who built these houses, how they made their money (sometimes with great social benefit but quite often not), and how they worked with architects. The book is divided into four sections: Urban Mansions, Victorians, Modern Living, and Great Estates. The book benefits from watercolor floor plans and elevations by Minneapolis' MacDonald & Mack Architects. Together, the photos and plan views create a sense of walking through and around the house.


1

PHOTOS COURTESY OF MINNESOTA HISTORICAL SOCIETY PRESS

The living room of Frank Lloyd Wright's 1934 Nancy and Malcolm Willey House (1) in Minneapolis flows out to the terrace. The 1890 Colonial Revival George Draper Dayton House (2) in Worthington features balustrades and a rooftop widow's walk. Thorshov & Cerny designed the 1950 Harry A. Blackmun House (3) in Golden Valley in an L-shape.

One could argue that this book is not really about historic preservation, as its subtitle suggests, and that its focus on high-style design for generally affluent families represents only a small (but highly publishable) piece of historic preservation today. Yet Millett's writing conveys a much more balanced view of history than the glamorous photos might alone. Each house chapter includes several sidebars providing broader historic context and a narrative of events related to the house and its builders. Some of Millett's background stories are quite dark—such as Alexander Ramsey's ruthless assault on Native Americans during the Dakota Wars, and Swan Turnblad's shady business dealings, which likely financed his **Park Avenue castle (cover)**, now the American Swedish Institute.

The volume also notes important connections in the careers of leading architects, such as the fact that Cass Gilbert was a draftsperson for the powerhouse New York office of McKim, Mead & White before returning to Minnesota, where he ultimately hired Edwin Lundie in a similar role. Many architects practicing today are familiar with Thorshov & Cerny, the seminal modern-era firm that designed the **Harry A. Blackmun House (3)** in Golden Valley. This 1950 split-level, along with the Moderne-style David Park House in Bemidji, are great modern surprises in this book.

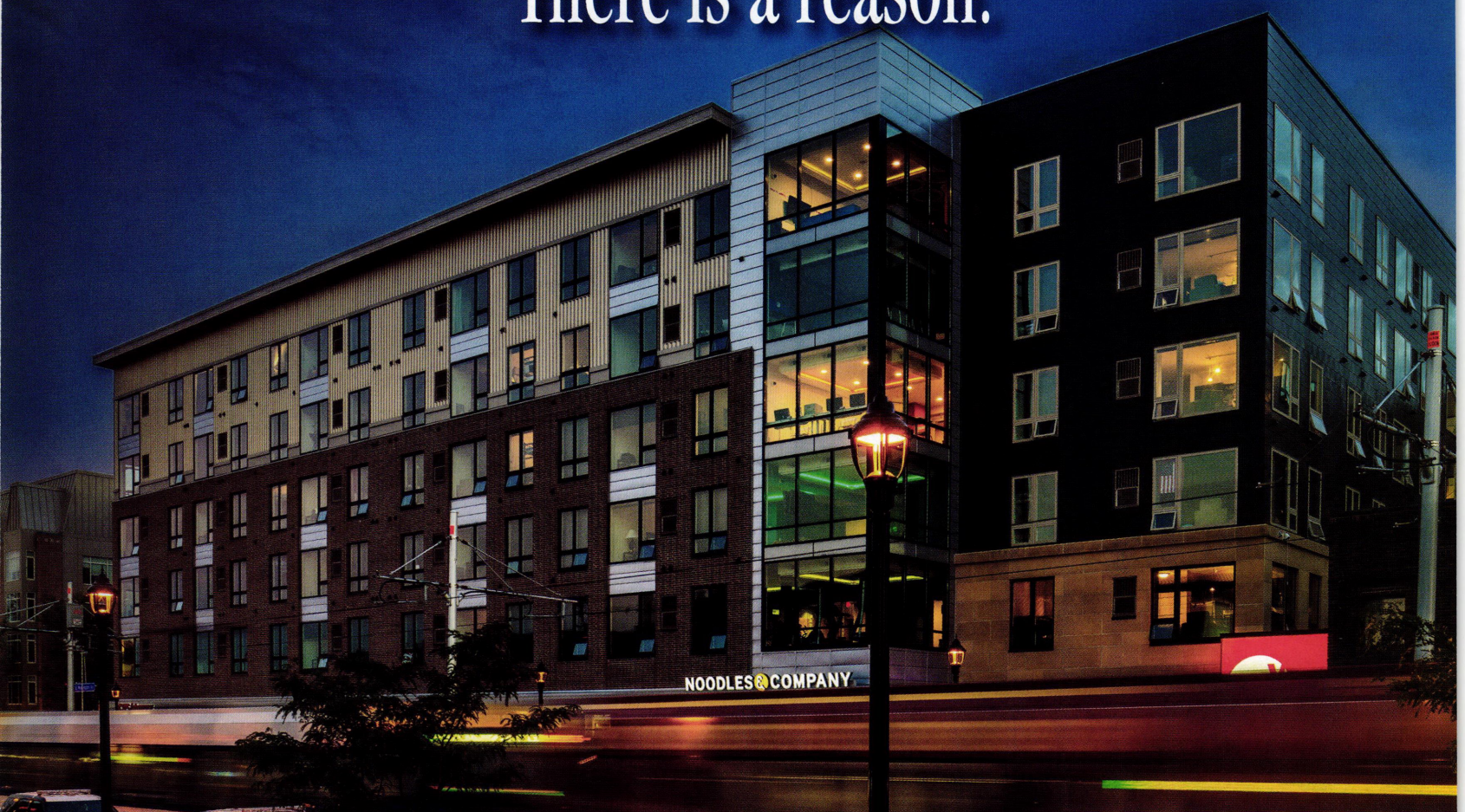

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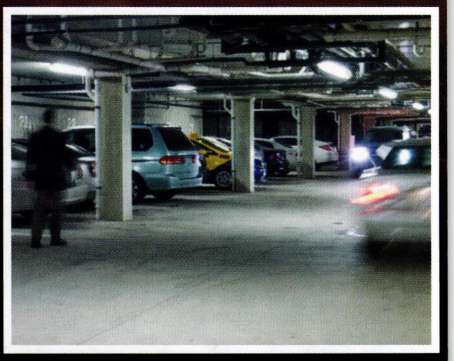
Millett also helps us to see that designers like Lundie, who resisted modernism, could be extraordinarily creative within an historic palette. Lundie understood the syncopation of space, with large rooms connected by intimate halls and historic woodwork; he also knew how to detail the metal for a small switch plate. Understanding space and detail at many scales is what made him a great architect and not just a house builder—someone who could create beauty without needing to be grand.

—Frank Edgerton Martin

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MISSION POSSIBLE

Perkins + Will's pro bono effort for the Center for Victims of Torture gives the nonprofit the flexible, functional headquarters it needs to fulfill its work

BY AMY GOETZMAN

"There's an education component in talking to people about architecture. Often, they simply don't understand the value of good design," says Perkins + Will associate Meredith Hayes Gordon, AIA. "It's about so much more than creating an aesthetically pleasing space—it's about making a positive impact on their culture."

It's even more critical to explain that return on investment when the client is a nonprofit. When every dollar that organization spends on its office space is a dollar that could be spent carrying out its mission, the design has to accomplish more than mere functionality. It needs to work for a cause.

In 2007-08, international architecture firm Perkins + Will committed to Public Architecture's 1% program (*www.theonepercent.org*), an initiative that challenges design firms to dedicate one percent of their billable hours to pro bono projects. When Perkins + Will's Minneapolis office heard that the Twin Cities-based Center for Victims of Torture (CVT) was about to lose its original headquarters, the firm offered its services.

The 30-year-old nonprofit had actually been split across three separate spaces—two administrative offices and a healing center. The original headquarters, located in a Victorian home on the University of Minnesota campus, needed to undergo costly upgrades or be vacated. CVT chose the latter route and, with Perkins + Will's assistance, consolidated its offices at the second administrative location—in a way that would help its staff work better.

"Perkins + Will was a true partner in this process," says CVT executive director Curt Goering. "They were deeply involved in early visioning workshops, programming, and property searches for a preferred location. They worked diligently to keep costs low. Partnering with Gardner Builders, they helped us connect with product manufacturers and subcontractors to solicit donations and reduce labor costs. I really had the impression that this was not just another project for them. I felt their deep and genuine personal engagement with the organization and the cause."

Perkins + Will dramatically changed the way CVT's employees lived in their space. Previously, the center had a tiny, dark kitchen in the basement. "We gave them a bigger, more central area to prepare and eat food, and to gather with coworkers for lunch or impromptu meetings," says Hayes Gordon. "That got them out of their 'silos' and into collaborative space where they could connect and share ideas."

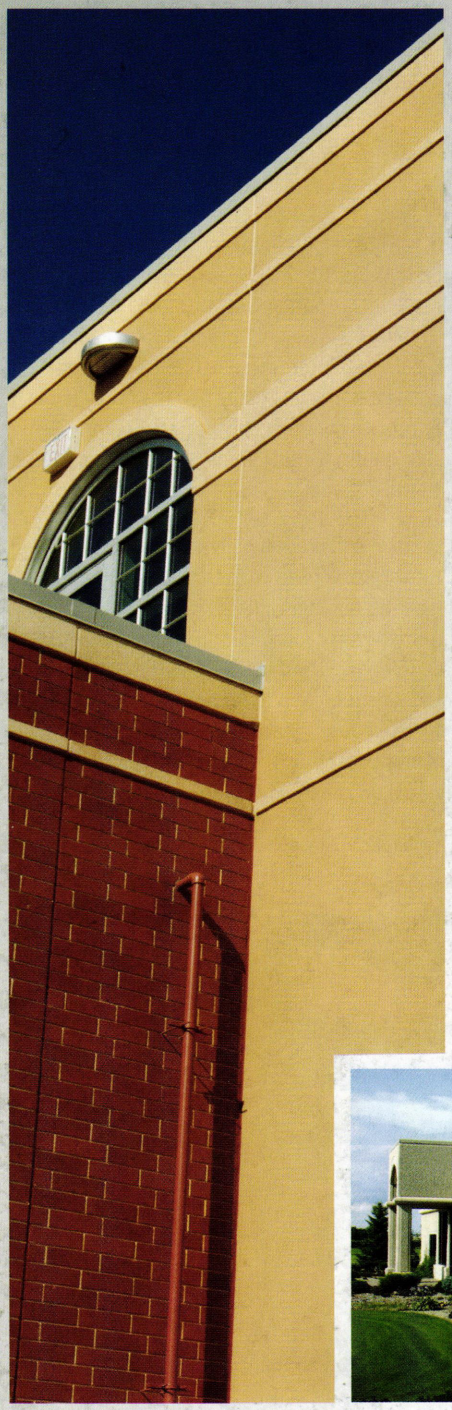
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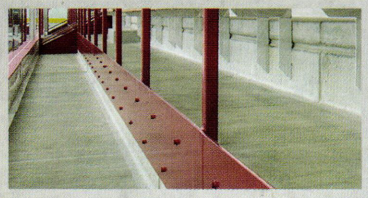
VIDEO FEATURE:
Watch a video on the Center for Victims of Torture at **architecturemn.com**

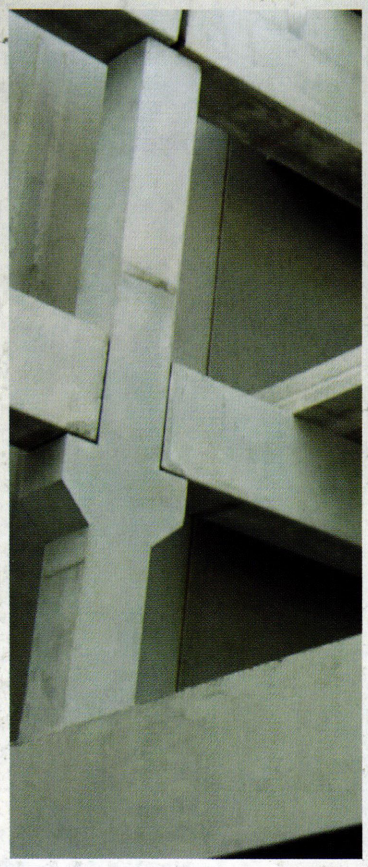


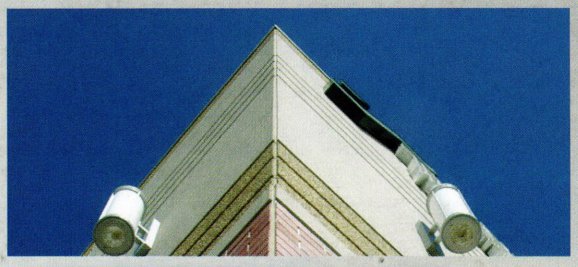
PHOTOS: RYAN SIEMERS

Precast...



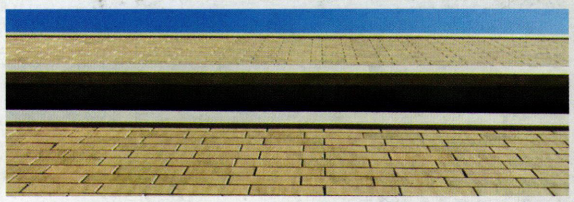












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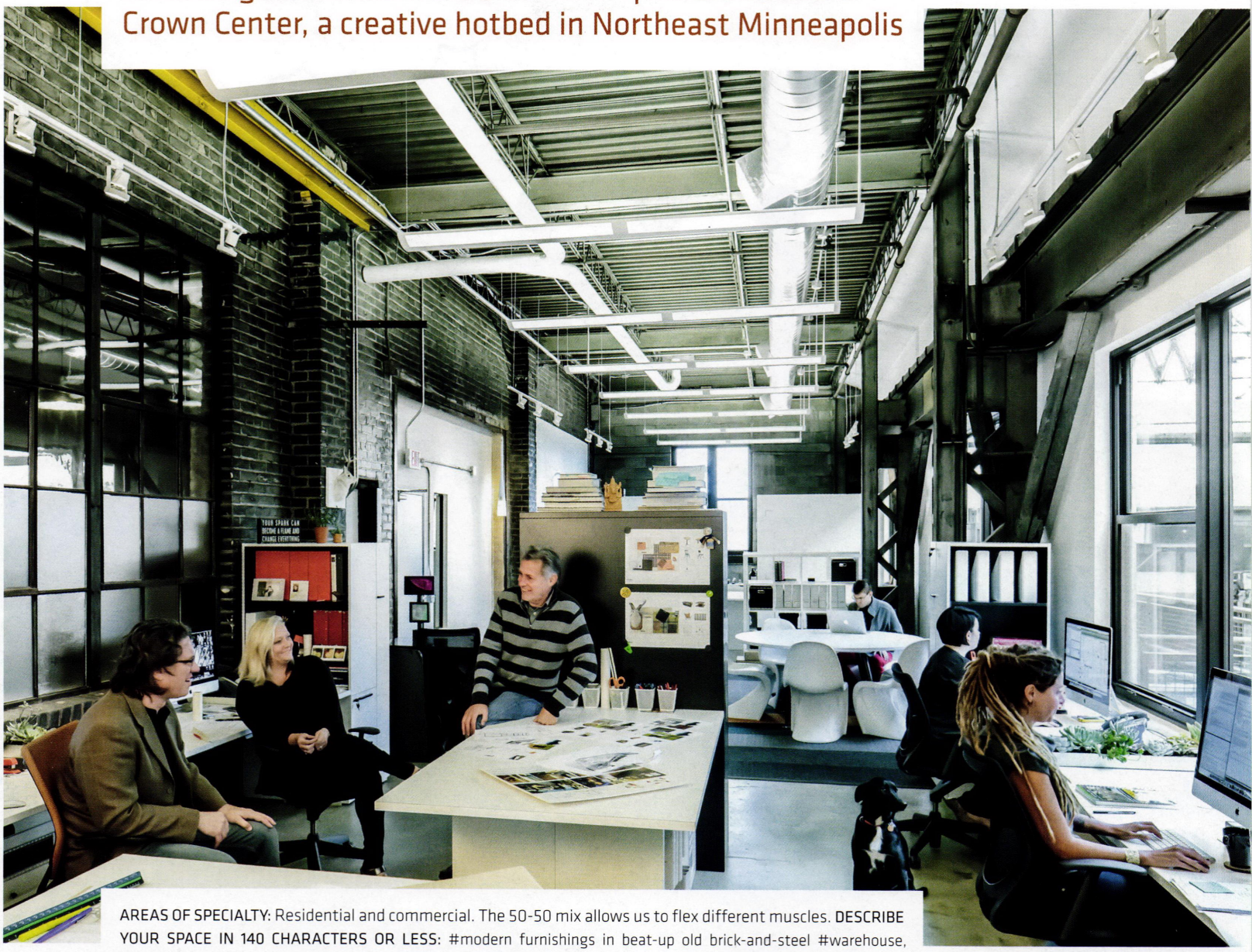
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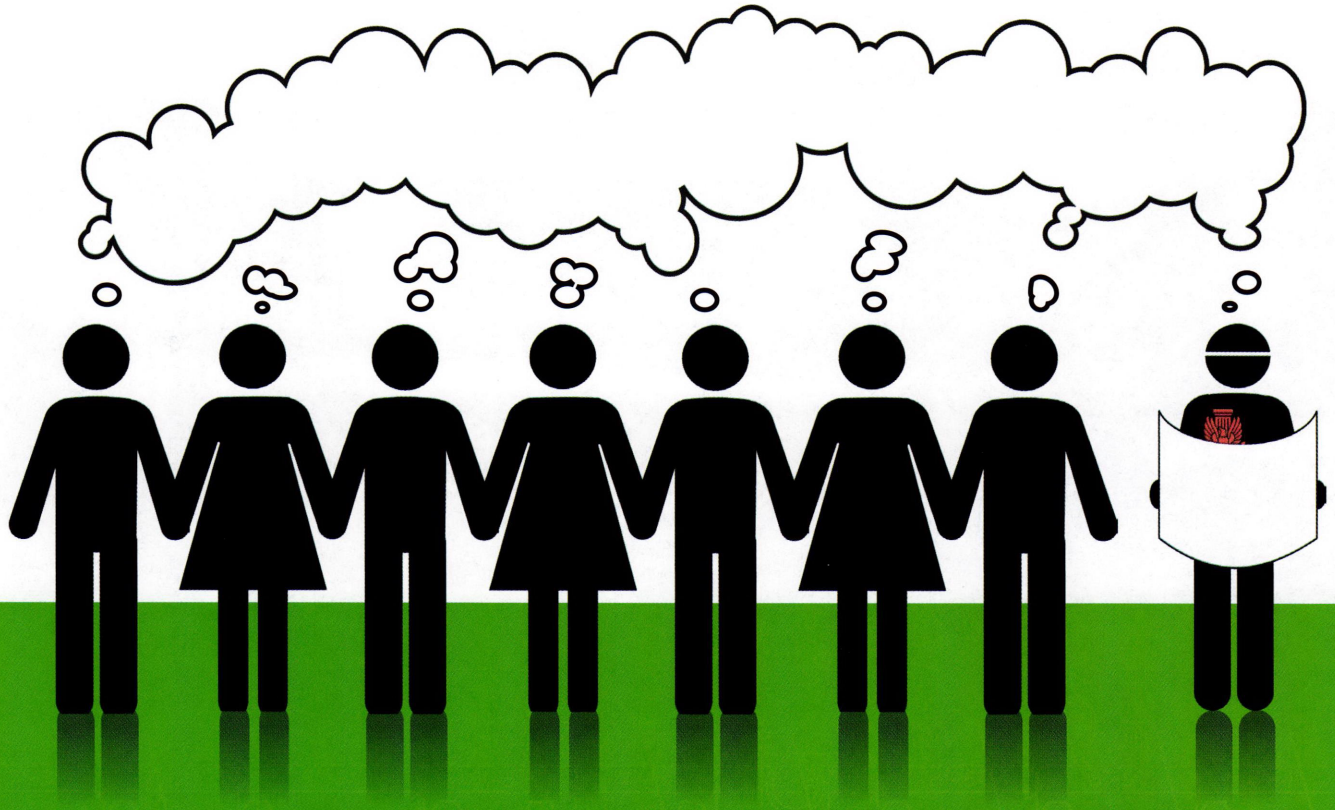
A thriving small architecture firm is a perfect fit in the Crown Center, a creative hotbed in Northeast Minneapolis



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Far left to right: Shelter Architecture is led by Kurt Gough, Assoc. AIA, Jackie Millea, AIA, and John Barbour, AIA.

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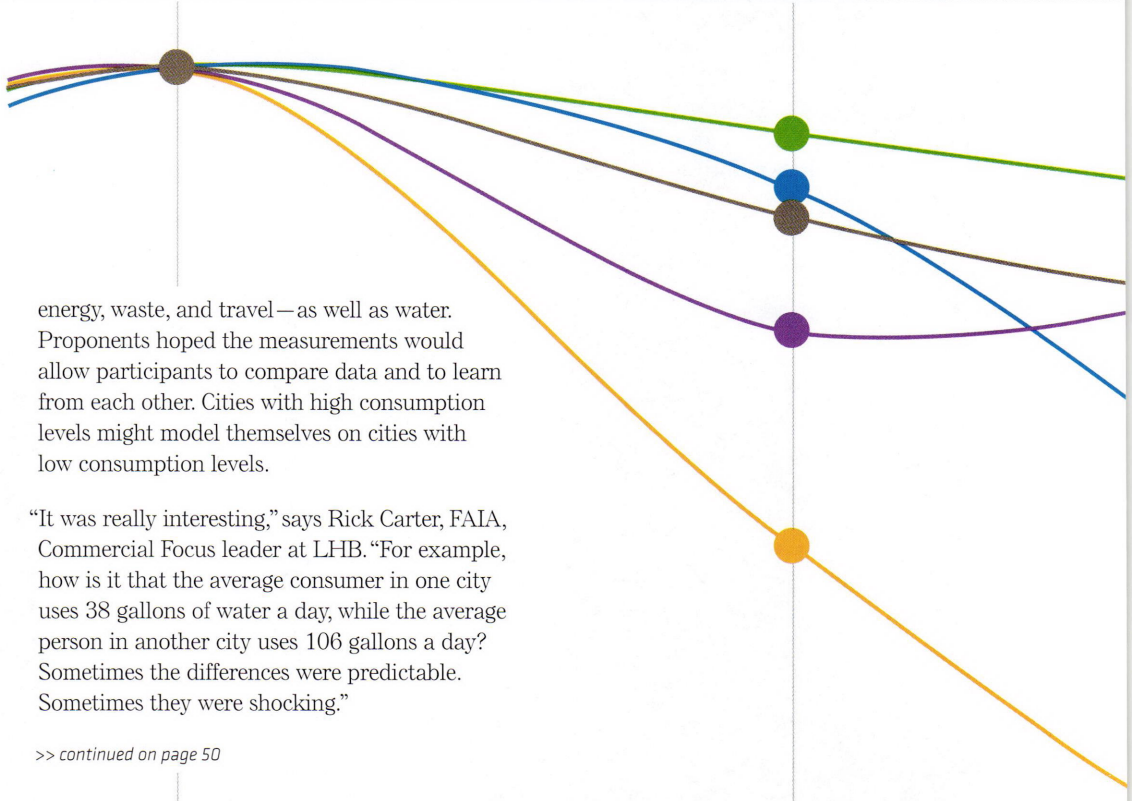
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IT TAKES A VILLAGE

Architecture and engineering firm LHB inventories energy and water use, vehicle miles traveled, and waste generation for 27 Minnesota cities. The five-year effort, supported by ULI Minnesota, is called the **Regional Indicators Initiative**, and it allows the cities and other interested observers to compare consumption data in a variety of ways.

PERFORMANCE REPORT

Measuring the energy and environmental performance of buildings, neighborhoods, and cities



BY JOEL HOEKSTRA

Debate on the question of whether global warming can be linked to greenhouse-gas emissions is all but over, and the United States is among the largest producers of such gases—including methane, carbon dioxide, and hydrofluorocarbons. In 2010, the last year for which data is available, the U.S., which has less than 5 percent of the world's population, accounted for nearly 16 percent of all greenhouse-gas emissions. In order to mitigate the effects of climate change at a regional scale, Minnesota passed the Next Generation Energy Act of 2007, which sets an aggressive target of reducing statewide emissions by 80 percent by 2050.

But how does that translate on a local level? How much do businesses in Eagan or residents in Edina contribute to that total? In search of answers to such questions, the Urban Land Institute (ULI) Minnesota and the Regional Council of Mayors partnered with architecture and engineering firm LHB—a leader in sustainable design in the Upper Midwest—to develop a tool that helps cities assess their annual emissions contribution.

In 2010, as part of a pilot program, LHB and Orange Environmental gathered information on three Twin Cities suburbs—Edina, St. Louis Park, and Falcon Heights—seeking to quantify each city's total consumption levels in three areas that most significantly contribute to emissions—energy, waste, and travel—as well as water. Proponents hoped the measurements would allow participants to compare data and to learn from each other. Cities with high consumption levels might model themselves on cities with low consumption levels.

"It was really interesting," says Rick Carter, FAIA, Commercial Focus leader at LHB. "For example, how is it that the average consumer in one city uses 38 gallons of water a day, while the average person in another city uses 106 gallons a day? Sometimes the differences were predictable. Sometimes they were shocking."

>> continued on page 50



GAFFER PHOTOGRAPHY

Above, from left to right: LHB's Abby Meuser-Herr, Assoc. AIA, Maureen Colburn, AIA, Rick Carter, FAIA, Thea Holmberg-Johnson, Assoc. AIA, and Becky Alexander, Assoc. AIA, meet to review the latest Regional Indicators presentation materials.

THE RESULTS CAN BE EYE OPENING.

The color-coded chart below compares per-capita trends in five areas over a five-year period. A closer look at the data reveals some surprising findings:

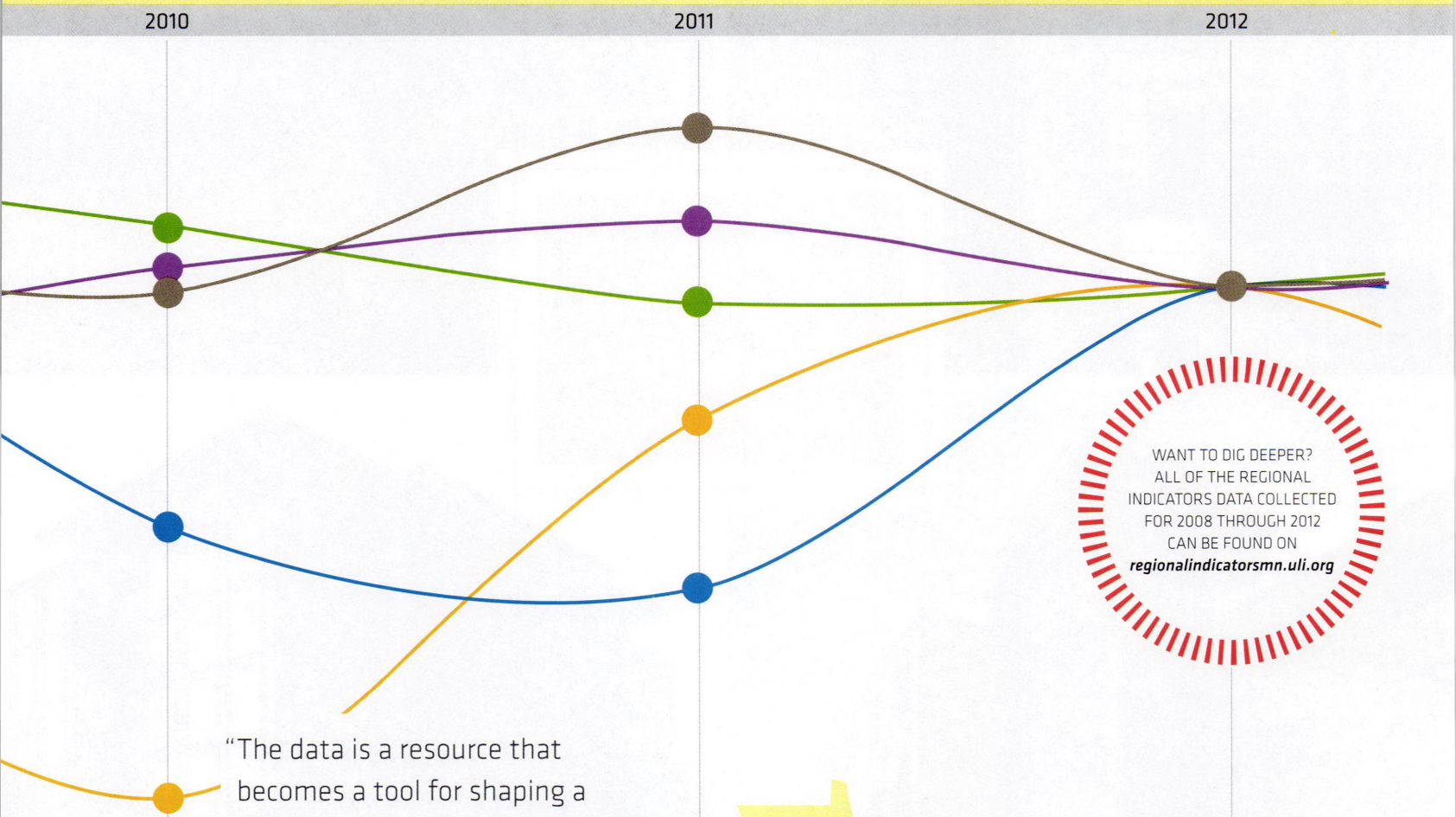
ENERGY: Minnesota's largest city, Minneapolis, tops the list in terms of total energy consumption. But on a per-capita basis, it is among the smallest consumers of residential electricity, natural gas, and other forms of power, along with St. Paul, Richfield, Hopkins, and Falcon Heights.

WATER: Citizens in the Land of Sky Blue Waters were on the road to water conservation from 2008 to 2011, as consumption fell from 112 gallons per person per day to 101 gallons. But consumption jumped back up again in 2012, to 108 gallons per person.

VEHICLE MILES TRAVELED: Although the majority of cities saw little change in vehicle travel over the study period, Bloomington had a 14 percent decrease in per-capita vehicle miles traveled within the city boundary from 2009 to 2010, and it has maintained this lower level ever since.

WASTE: The typical resident in the cities participating in the Regional Indicators Initiative throws out about 7 pounds of solid waste per day. But residents in Washington County dispose of just 4.3 pounds on average. What are they doing differently?

EMISSIONS: Calculated per the U.S. ICLEI (*www.icleiusa.org*) Community Protocol, the largest contributor to greenhouse-gas emissions is energy, which is responsible for 68 percent of the total. Vehicle travel accounts for 25 percent, waste management only 1 percent.



WANT TO DIG DEEPER? ALL OF THE REGIONAL INDICATORS DATA COLLECTED FOR 2008 THROUGH 2012 CAN BE FOUND ON ***regionalindicatorsmn.uli.org***

"The data is a resource that becomes a tool for shaping a city's sustainability plan. It gives participating cities the ability to know how they're doing, and to pursue policies and practices and projects that can help achieve the outcomes that they want. Before Regional Indicators, they didn't have any of this."

–ULI Minnesota executive director Caren Dewar



WHICH CITIES PARTICIPATED?

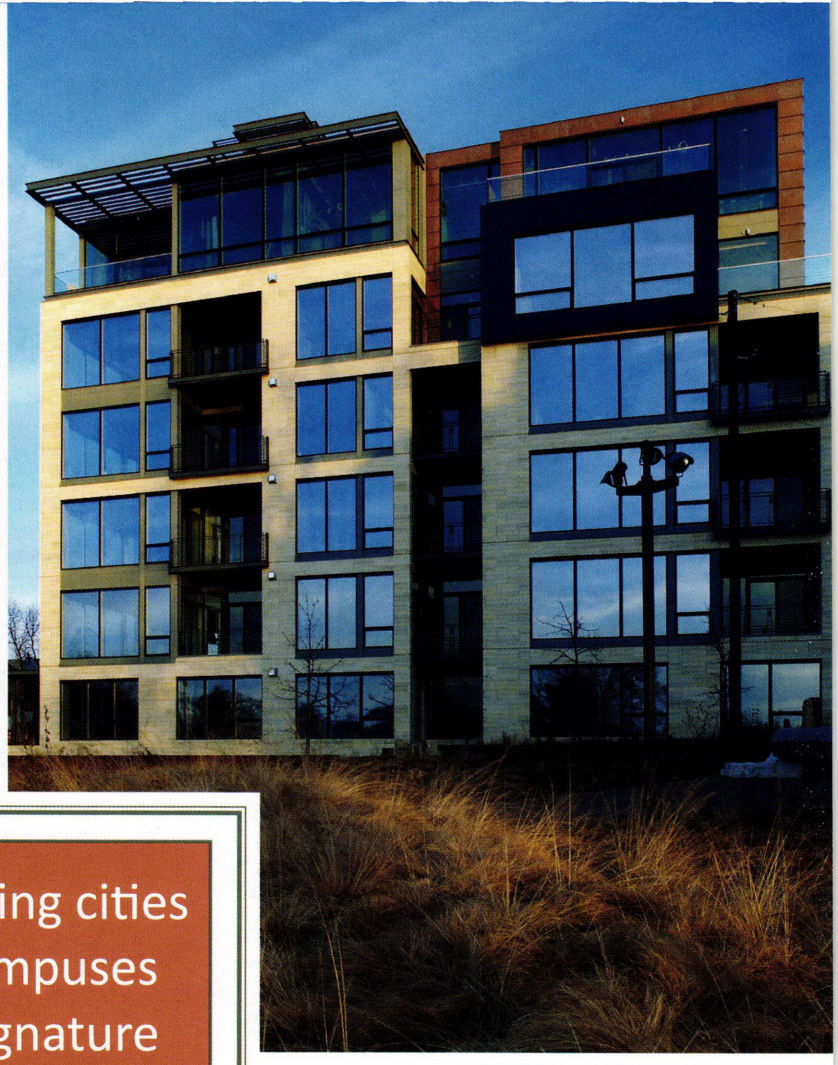
The following cities constitute a third of the state's population and more than half of the Twin Cities metro population.

Stand-alone cities
Minneapolis
St. Paul
Rochester
Duluth
St. Cloud
Bemidji

Inner-ring suburbs
Edina
St. Louis Park
Maplewood
Richfield
Hopkins
St. Anthony
Falcon Heights

Outer-ring suburbs
Bloomington
Woodbury
Eagan
Eden Prairie
Coon Rapids
Burnsville
Minnetonka
White Bear Lake
Oakdale
Shoreview
Elk River
Rosemount
Lake Elmo
Kasson





Revitalizing cities and campuses with signature residential design





esg architects

Elness Swenson Graham Architects Inc.
500 Washington Avenue South, Suite 1080
Minneapolis, Minnesota 55415
[www.esgarchitects.com] 612.339.5508

Imagery (Clockwise from Upper Left)
The Nic on 5th: *The Opus Group*
Edgewater: *Gassen*
301 Kenwood: *Lander Group*
Winona State University Kirkland Hall

Residential Towers

Young professionals and empty nesters are leading a residential migration to downtown Minneapolis and its immediate surroundings, an area that offers exceptional walkability, transit options, and commercial and cultural vitality. New amenity-rich high-rises are riding the wave.

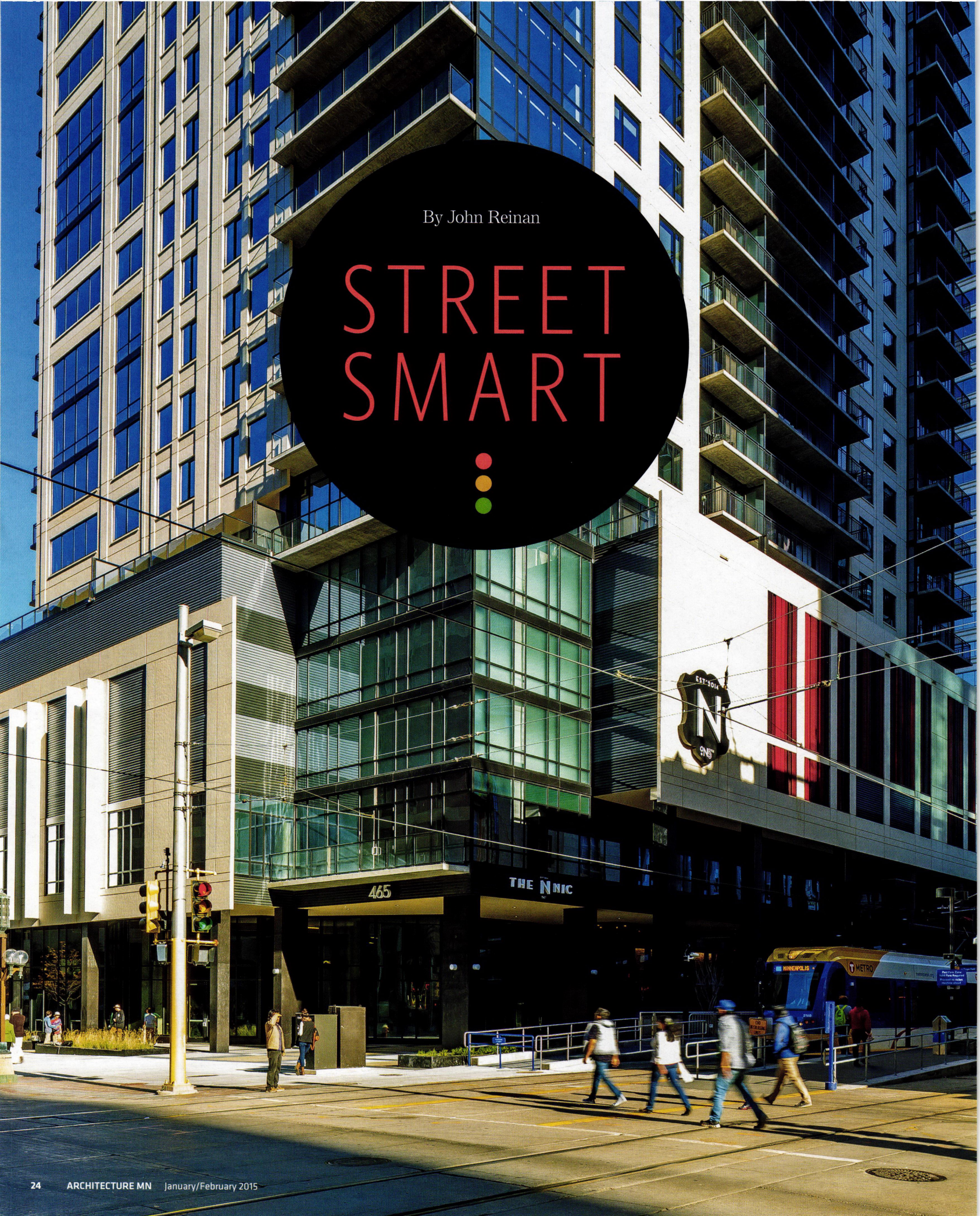


THE NIC ON FIFTH features a pool deck with an outdoor bar and an unforgettable backdrop, page 24 >>

LPM APARTMENTS, page 28 >>

By John Reinan

STREET SMART



THE NIC ON FIFTH TOWER TAKES ITS SPOT IN THE DOWNTOWN MINNEAPOLIS SKYLINE WITH EXCEPTIONAL RESIDENTIAL AMENITIES AND VIEWS. BUT ITS BEST FEATURE MAY BE ITS GENEROUS EMBRACE OF THE STREET.



26

***26 STORIES:** The Nic on Fifth, clad in glass and cast stone, blends with the massing of the surrounding downtown buildings. The lobby and other connecting spaces were designed to knit the public and private realms together at the Twin Cities' busiest transit stop.*

You'd expect Minneapolis' most important luxury apartment tower of the new millennium to grandly announce itself to the world. And at 26 stories, with a sleek exterior of glass and cast stone, the Nic on Fifth presents an elegant face. But this 253-unit building has loftier goals than attracting attention to itself. According to the architectural team that designed the project, the Nic on Fifth is most concerned with breathing new life into the city's core.

"It's not attempting to be iconic. It's not trying too hard," says David Graham, FAIA, principal-in-charge for Elness Swenson Graham (ESG) Architects. "It doesn't attempt to stand out or shout. I would say the building is a straightforward, high-quality design that is part of a fabric of downtown building massing."

The Nic on Fifth, says Graham, provides a lively connection to the street and to the transit line running down South Fifth Street. The building also intends to serve as an anchor for the northern end of Nicollet Mall, opening a path to future development linking downtown to the Mississippi River. The plan is already working; 4Marq, a new 30-story apartment tower, is under construction one block north.

"It's a building that sits nicely within its context," says Ed Gschneidner, AIA, president of Opus AE Group, the architect of record. "We tried very hard to make sure that the street is an active and engaged part of the project, to make it a comfortable building to walk by and through and around.

"The idea is that we want to have the things that go on at the street level be part of the city. We think that's part of the attractiveness of living downtown; people want that connectivity."

Transit was in the bones of the Nic on Fifth even before the first shovel of earth was turned. More than 65,000 people a day already passed through the transit station in front of the building—the single busiest station in the Twin Cities' growing light-rail system.





L

***LOBBY CONCIERGE DESK:** As a luxury rental, the Nic on Fifth has the kind of amenities expected in that category—as well as unexpected touches like a rooftop dog walk.*

"IT ISN'T THE OBLIGATION OF URBAN RESIDENTIAL BUILDINGS TO COMPETE WITH ICONIC CIVIC BUILDINGS LIKE THE GUTHRIE THEATER OR THE WALKER ART CENTER," SAYS DAVID GRAHAM.

"THE ARCHITECTURE IS IMPORTANT. BUT CREATING VIBRANCY IN THE CITY IS MOST IMPORTANT."

The station was designed by ESG's Trace Jacques, AIA, who also served as project designer for the Nic on Fifth. The station is physically incorporated into the sidewalk streetscape in front of the building—the only station on the light-rail line with a built-in connection to the sidewalk, says Graham.

"The Fifth Street station provided an opportunity to do truly integrated, high-density residential and transit," says Graham. "You've got this billion-dollar investment in transit. Our goal was to connect physically to that." The Nic on Fifth also features a public escalator connecting the skyway to the street, a rarity in the city's extensive skyway system.

The generous use of glass, especially at street level, resulted in a building that sits very lightly. "We wanted it to not be an imposing structure at ground level," says Gschneidner. At night, the lit building "becomes a little jewel on the street," says Jacques.

Designers didn't forget about the occupants, of course. Built with concrete floors and columns, the Nic on Fifth is a "100-year building" that provides solid, quiet comfort. Parking is on the third through fifth floors, creating a second "ground floor" on six. There, fitness spaces and a clubroom with an entertainment kitchen flow out onto an expansive pool deck and a green-roof area with a winding walking path—the latter helping earn the building LEED-Silver certification. Designed by Damon Farber Associates, the deck also boasts cabanas, fire pits, and an outdoor bar, but the top attraction is the jaw-dropping skyline environment.

"A lot of the investment was on the inside," says Graham. "That's part of the value proposition for people living downtown."

The Nic on Fifth offers apartment sizes ranging from 560 (an alcove unit) to nearly 2,800 square feet (the largest of the 26 penthouse units, which rents for about $9,000 a month).

>> continued on page 50



THE NIC ON FIFTH

Location:
Minneapolis, Minnesota

Client:
Opus Development Company, LLC
www.opus-group.com

Design architect:
Elness Swenson Graham (ESG) Architects, Inc.
www.esgarch.com

Principal-in-charge:
David Graham, FAIA

Project lead designer:
Trace Jacques, AIA

Architect of record:
Opus AE Group, LLC

Principal-in-charge:
Edward Gschneidner, AIA

Energy modeling:
AKF Group, LLC;
The Weidt Group

Landscape architect:
Damon Farber Associates
damonfarber.com

Design builder:
Opus Design Build, LLC

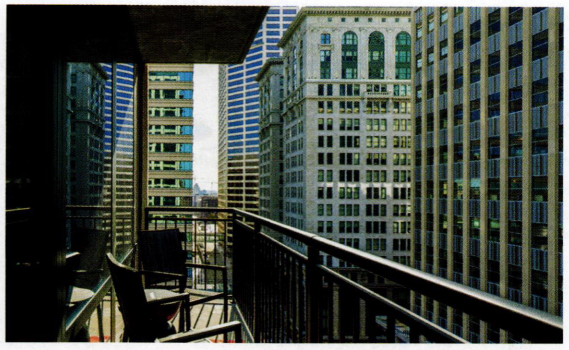
Size: 422,595 square feet

Cost: $90 million

Completion:
November 2014

Photographer:
Brandon Stengel, Assoc. AIA, Farm Kid Studios







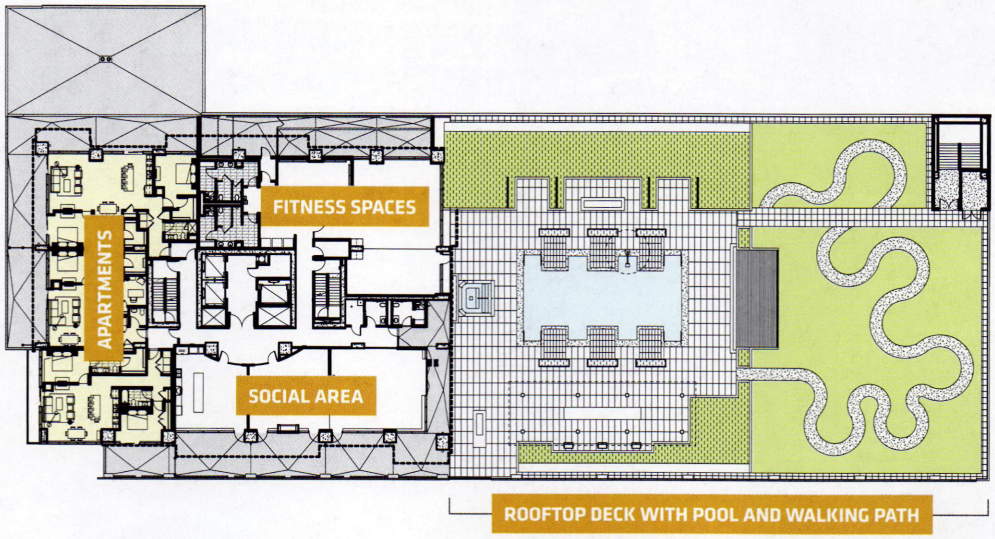


COMMUNITY SPACES: People living downtown expect dazzling interior spaces, the Nic on Fifth designers say. Opening onto the spectacular roof deck, the community spaces offer a seamless transition between indoors and out.

LIVING SPACES: ESG Architects designed the unit interiors of this 100-year building. The goal: contemporary and clean, simple yet refined. Floor-to-ceiling windows maximize light and views.

FITNESS SPACES AND A CLUBROOM FLOW OUT ONTO AN EXPANSIVE POOL DECK AND A GREEN-ROOF AREA WITH A WINDING WALKING PATH—

THE LATTER HELPING EARN THE BUILDING LEED-SILVER CERTIFICATION.



UP ON THE ROOF: The rooftop recreation area, on the sixth floor above the three-story parking garage, functions as a second ground level and gives the building "breathing space," says ESG's David Graham, FAIA. It also serves as a visual amenity for the neighboring buildings that look down on it.

LPM APARTMENTS

Location:
Minneapolis, Minnesota

Client: IM Loring, LLC

Architect:
Loewenberg Architects, LLC
www.loewenberg.com

Principal-in-charge:
James R. Loewenberg, FAIA

Project lead designer:
David Lencioni, AIA

Interior designer:
Alliiance
www.alliiance.us

Alliiance team: Ken Sheehan, AIA (project manager); Deb Gil (designer); Heather Rose-Dunning (designer)

Energy modeling:
dbHMS

Landscape architect:
Damon Farber Associates
damonfarber.com

General contractor:
McHugh/A&P Venture, LLC

Size: 584,000 square feet

Hard cost: $85.5 million

Completion: October 2014

36

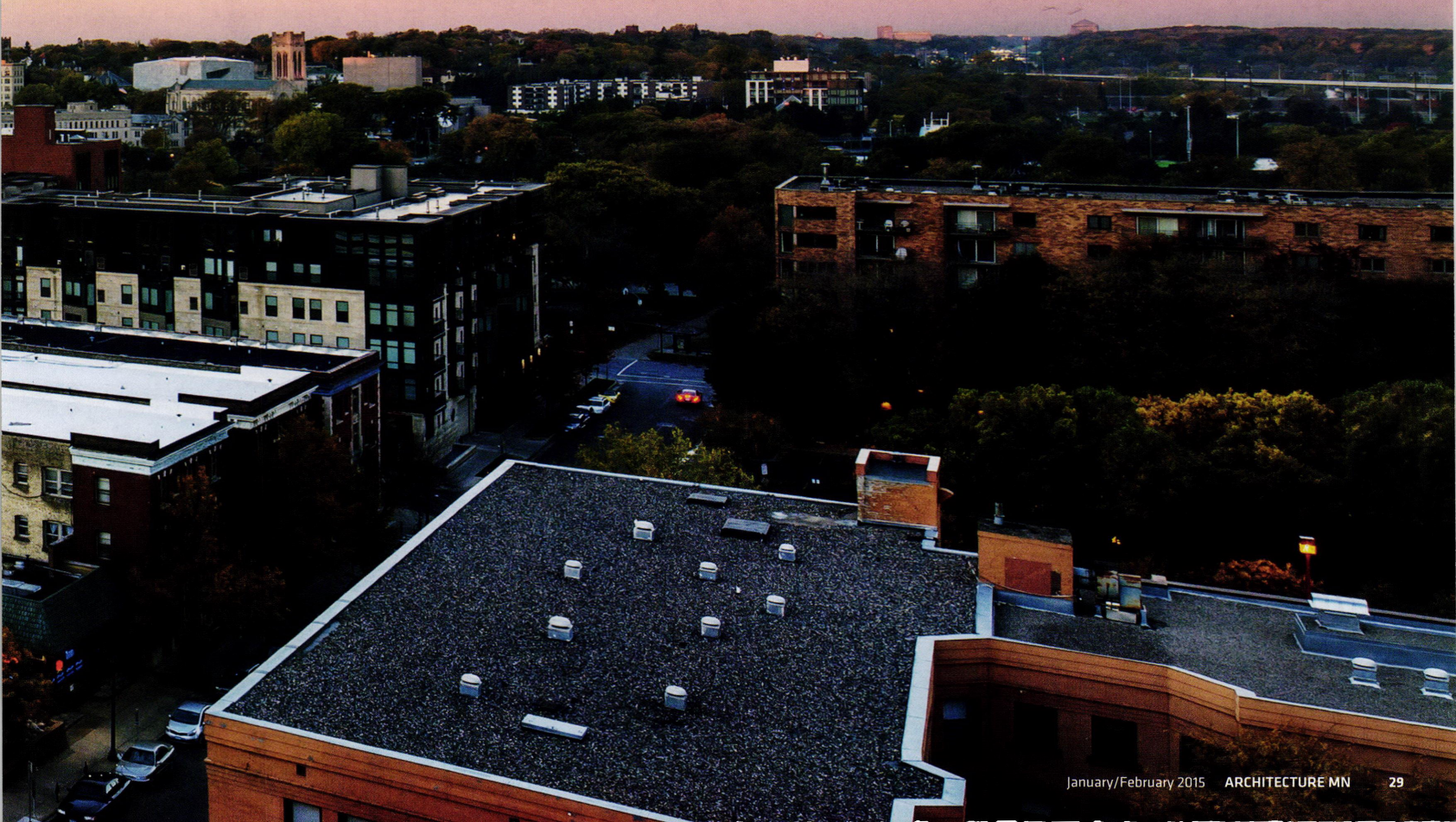
At 36 stories, the elegantly curvilinear LPM Apartments soars above Loring Park. But its five-story podium, containing a parking garage and ground-level retail, matches the massing of neighboring buildings.

GAFFER PHOTOGRAPHY

HIGH PROFILE

Minneapolis' historic Loring Park gets a sleek new residential tower—the city's TALLEST

By Joel Hoekstra

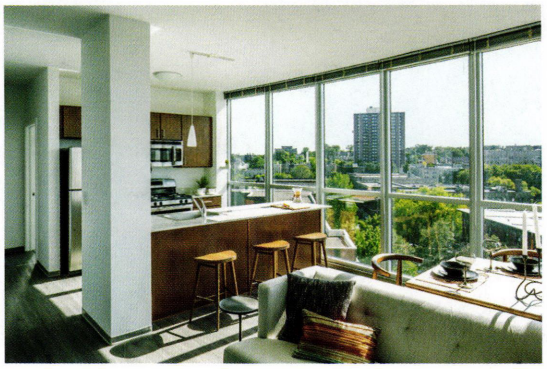


Loring Park has long welcomed fresh faces to Minneapolis.

Located just southwest of the city's downtown, the neighborhood that surrounds the Horace Cleveland–designed park is filled with coffee shops, restaurants, and small-scale apartment buildings. For decades, affordability and proximity to downtown have made Loring Park the first stop for young adults and many others moving into the city.

But a few years ago, when a Chicago-based apartment developer, Magellan Development Group, proposed building a luxury apartment tower in the neighborhood, many longtime residents were wary. What would this new high-rise look like? Would it dwarf the surrounding neighborhood? And—as the economy bottomed out—would the structure be able to draw residents who could afford the rent?

Answers to those questions gradually surfaced over the past year as the building grew floor by floor. At 36 stories, LPM Apartments is officially the tallest apartment tower in the downtown Minneapolis skyline. But its sleek, curved profile also makes it one of the loveliest structures, say some locals. And LPM's rental managers say they've had little difficulty filling the building, despite pricey rents and amenity packages. "People say it reminds them of buildings in Chicago or Miami," says Magellan project services manager Kara Pellaton. "They really like it."



The north side of the tower enjoys a panorama of downtown Minneapolis. The south side offers vistas of the Minneapolis Institute of Arts to the southeast and even a glimpse of Lake Calhoun in the distance. Nearly every room in the tower has astonishing views.



ALL INTERIOR PHOTOGRAPHY: BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM



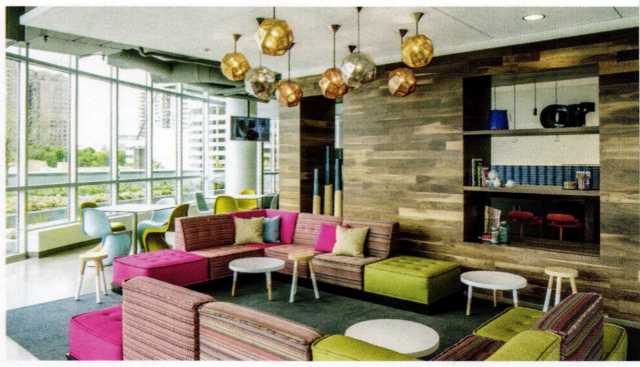
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Left and below: The entry spaces, including the lobby, feature a variety of contemporary wall patterns and textures.









6

Top: Views through floor-to-ceiling glass steal the show in every unit. Left and above: The sixth-floor social spaces are every bit as comfortable as the apartments.

The tower, which opened this past fall, sits atop a five-story podium that contains a public parking garage and space for commercial build-outs. It's sheathed in blue glass—a departure from the green-glass towers that have sprung up in so many cities, says Dave Lencioni, AIA, of Loewenberg Architects, the Chicago firm that designed LPM. (Loewenberg is affiliated with Magellan, which has a reputation for building elegantly designed residential structures. The developer's signature project is Aqua, an 82-story tower with undulating exterior fins in downtown Chicago, conceived by architect Jeanne Gang, FAIA.)

The sculpted design might not maximize the rentable space available on the property (imagine a leaf-like shape—an oval pointed at both ends—set on a city block), but it does maximize the surrounding scenery. The north side of the tower enjoys panoramic views of downtown Minneapolis. The south side offers vistas of the Minneapolis Institute of Arts to the southeast and even a glimpse of Lake Calhoun in the distance. With the exception of the hallways that bisect the floor plate and the bathrooms in each unit, nearly every room in the tower has astonishing views.

LPM's 354 units range in size from studios to three-bedrooms. The first renters can select from two finish packages that include such materials as white granite countertops, wood kitchen

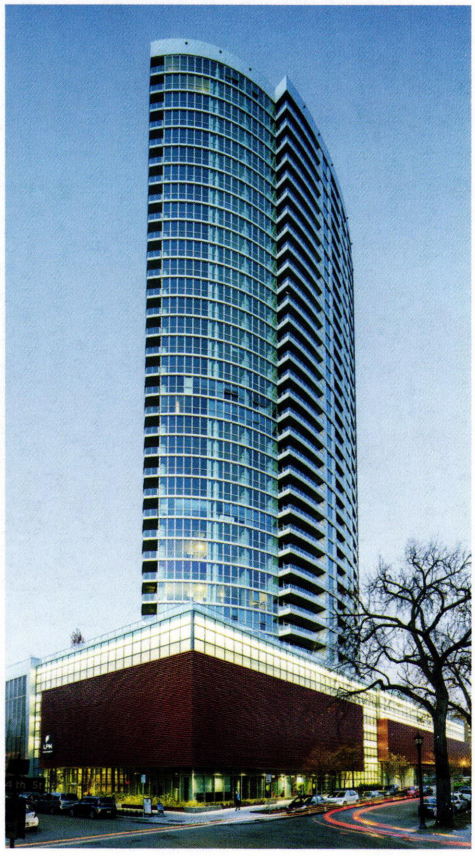
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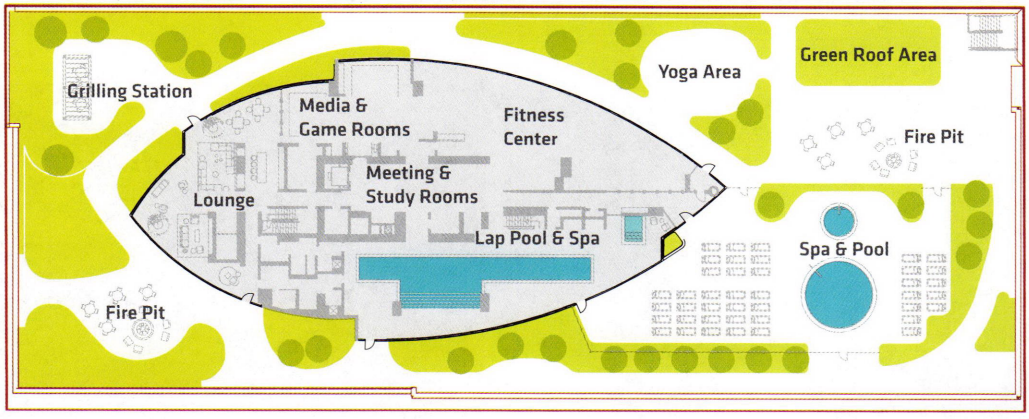
BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

"People say it reminds them of buildings in Chicago or Miami. They really like it."

—Magellan's Kara Pellaton



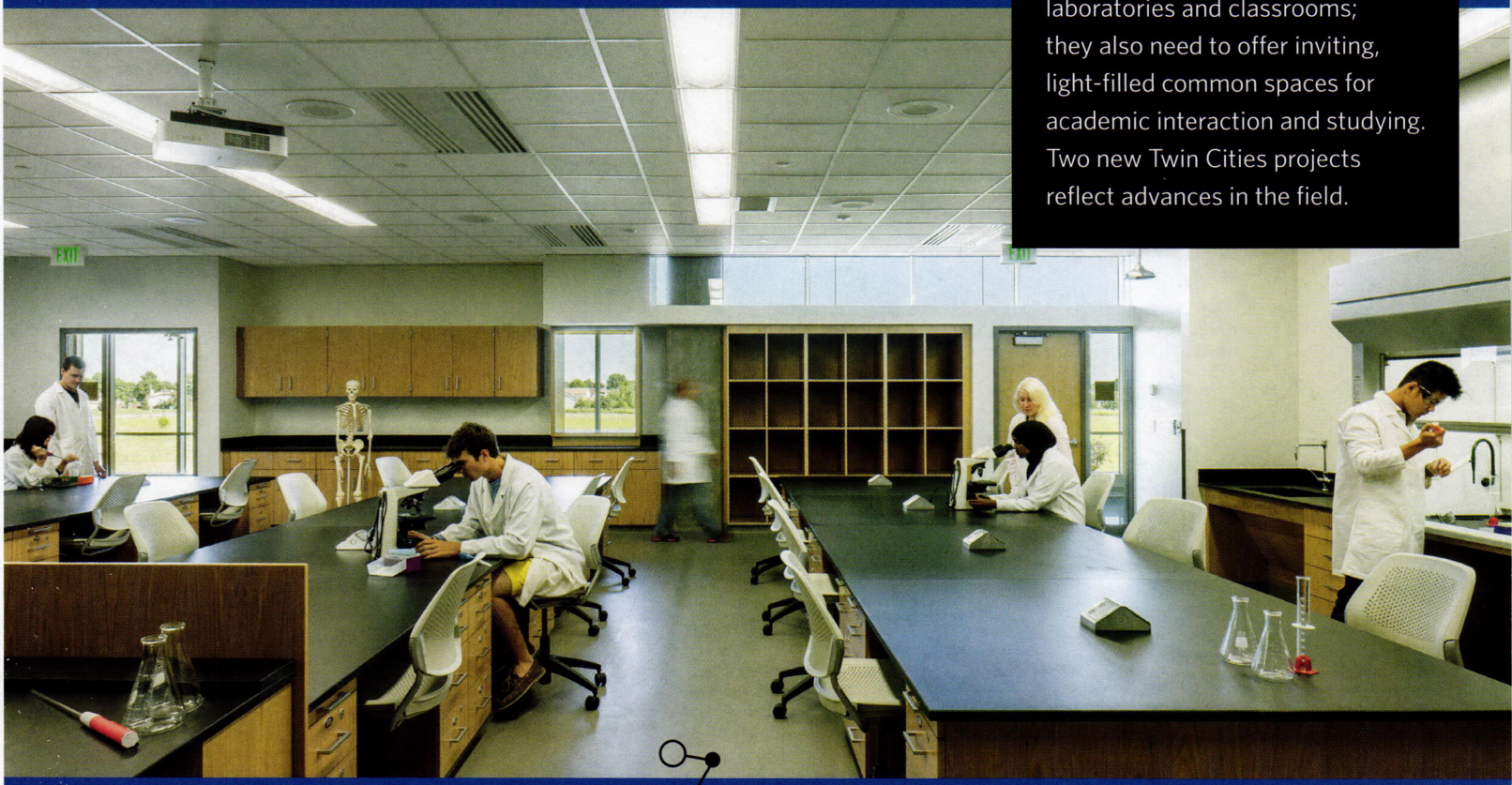
GAFFER PHOTOGRAPHY



6 ***A variety of social and fitness spaces on the sixth level are surrounded by more gathering spots on the large terrace.***

Collegiate Science

In the 21st century, college science buildings need to house more than just technology-powered laboratories and classrooms; they also need to offer inviting, light-filled common spaces for academic interaction and studying. Two new Twin Cities projects reflect advances in the field.

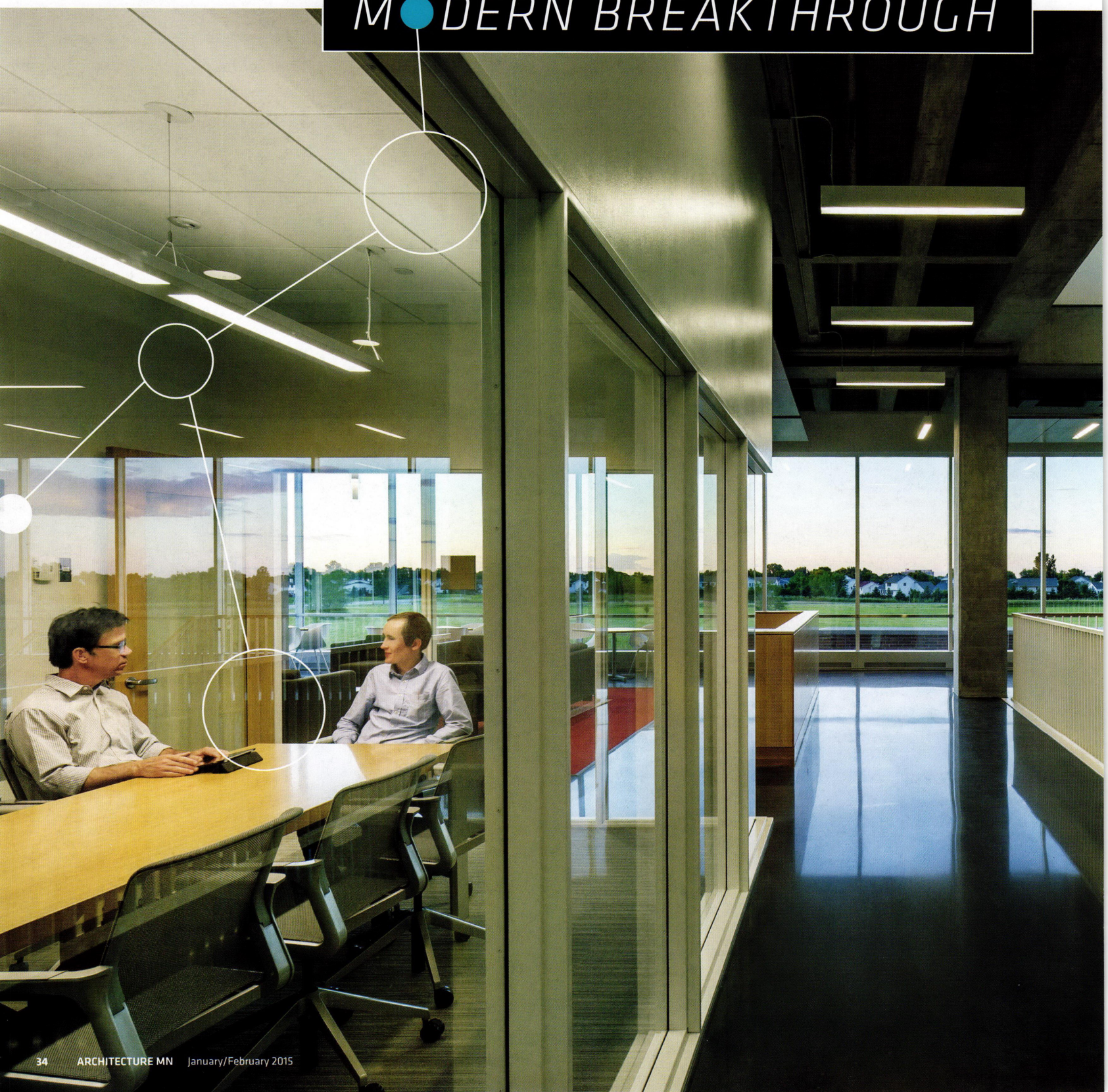


***BIOSCIENCE AND HEALTH CAREERS CENTER** is the newest addition to the North Hennepin Community College campus, page 34 >>*

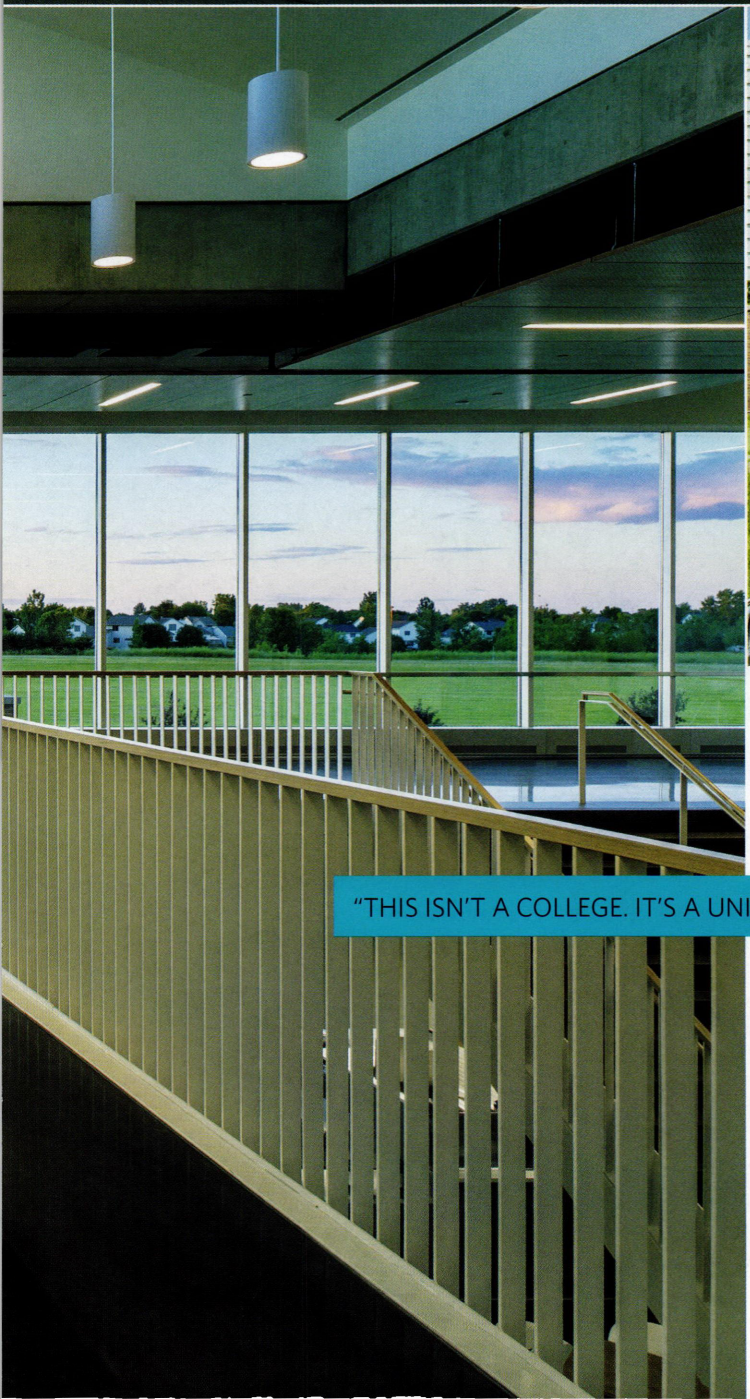
***U PHYSICS AND NANOTECHNOLOGY BUILDING** page 38 >>*

North Hennepin Community College dramatically updates its suburban campus with the addition of the crisply contemporary Bioscience and Health Careers Center

MODERN BREAKTHROUGH









"THIS ISN'T A COLLEGE. IT'S A UNIVERSITY!"

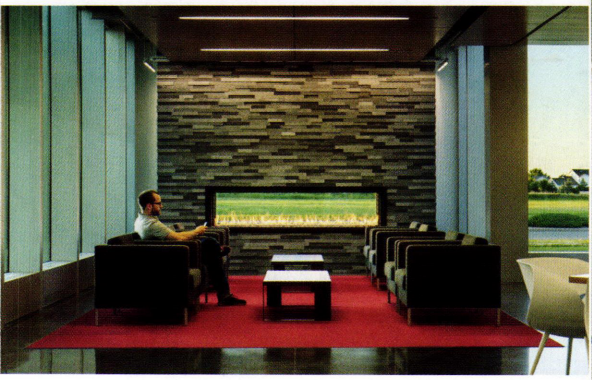
NHCC student

BY LINDA MACK

North Hennepin Community College stands on the front line of higher education. Its 10,000 students hail largely from the northern suburb of Brooklyn Park, where the campus is located, and include immigrants from North Africa, Vietnam, and India, as well as many first-generation college students.

When a new Science Center opened in 2002, it immediately ran full-bore, says Elaina Bleifield, the two-year college's dean of Science and Mathematics. "We had classes going from 8 A.M. to 10 P.M.," she says. So planning began for an expansion.

After years of waiting for construction money, the $21.4 million, Perkins + Will–designed Bioscience and Health Careers Center opened in August 2014, housing nursing and bioscience classrooms, labs, and faculty spaces. Its long,





BIOSCIENCE AND HEALTH CAREERS CENTER

Location:
Brooklyn Park, Minnesota

Client:
North Hennepin Community College

Architect:
Perkins + Will
perkinswill.com

Principals:
Jeff Ziebarth, AIA;
Dave Dimond, AIA;
Robert Novak, AIA

Designer and project architect:
Paul Neuhaus, AIA

Interior designer:
Heidi Costello

Energy modeling:
Energy Design Assistance program led by the Weidt Group
twgi.com

Landscape architects:
Close Landscape Architecture+;
Perkins + Will

Construction manager:
Mortenson Construction

Size:
62,615 square feet

Cost:
$21.4 million

Completion:
August 2014

Photographer:
Gaffer Photography
(except where noted)

Above and right: A see-through fireplace and comfy chairs make the atrium an inviting place to study and interact with other students. Below: In the nursing simulation lab, robotically controlled mannequins show symptoms of disease.



PAUL CROSBY

"IT'S IMPORTANT THAT STUDENTS BEGIN TO SEE THEMSELVES AS SCIENTISTS."

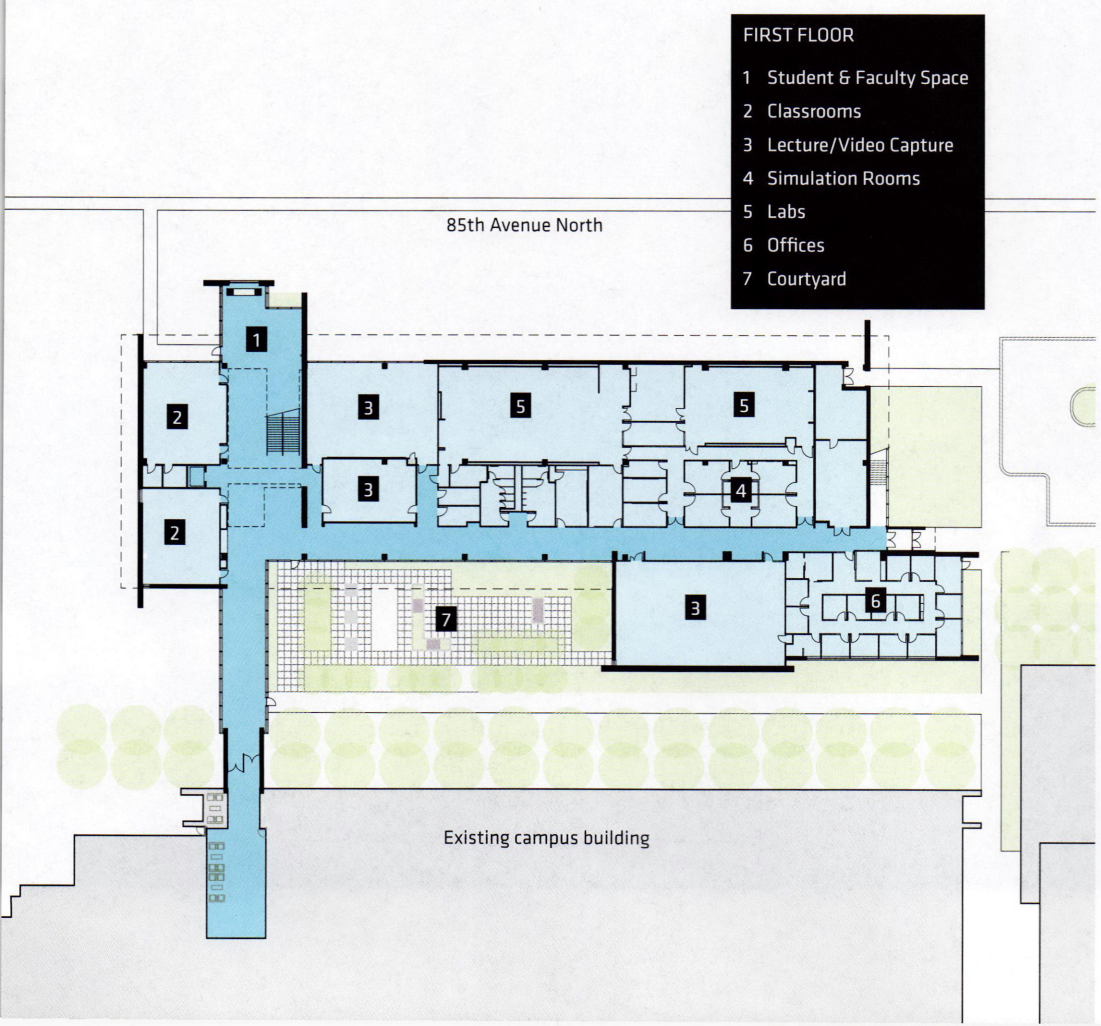
Elaina Bleifield
Dean of Science and Mathematics

PAUL CROSBY



Pushing the long, narrow science building toward the street created space for an outdoor courtyard. The benches are etched with microscopic images.

The long, two-story building and its courtyard embrace a classic modern aesthetic that elevates the educational environment.



glassy facade stretches along 85th Avenue North, heralding a new era for the formerly inward-looking campus. "The campus is ordered around a courtyard, almost like wagons around a campfire," says senior project architect Paul Neuhaus, AIA. "We wanted to reach out to the community."

And unlike the college's modest red-brick buildings, the two-story, 62,615-square-foot Bioscience and Health Careers Center embraces a classic modern aesthetic that elevates the educational environment. "This isn't a college. It's a university!" Neuhaus says a student exclaimed when he first walked in.

An almost block-long wall of glass framed in silver metal is cantilevered over an unadorned brick base. The materials are familiar to the campus, but their use is more compelling. "They asked us to match the existing brick or find a compatible one," says Neuhaus. "We chose a longer Norman brick to emphasize the horizontality."

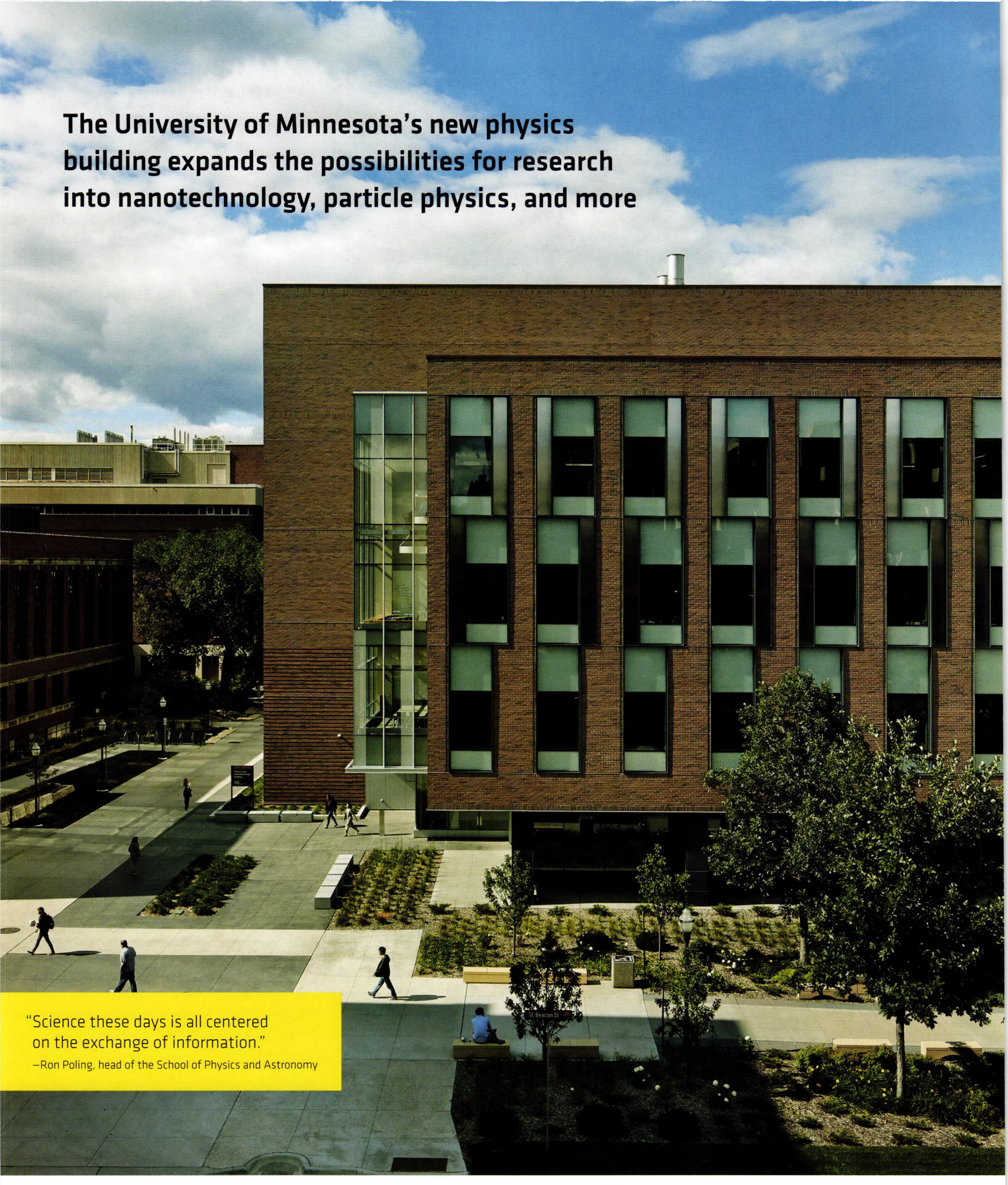
Inside, similarly refined brushstrokes create an expansive character. Glass-walled corridors are wider and have higher ceilings than those in the older buildings. Polished concrete floors and exposed concrete columns are complemented with warm, white-oak acoustical panels and benches.

A monitor brings natural light into the atrium, a two-level gathering space where students and faculty can meet, study, drink coffee, and enjoy the warmth of a double-sided, see-through fireplace. (Places to hang out are especially important at a community college, where nobody has a dorm room, says Neuhaus. "What are you going to do when you have three hours between classes?") Even the classrooms and labs have clerestory windows to bring in daylight. "More natural light is always good!" says Kevin Dorn, who was teaching a DNA lab.

The classrooms and labs sport the latest learning technology. The two lecture rooms are equipped with video-capture technology so lectures can be filmed and shown elsewhere. Three meeting rooms feature collaborative technology where five people

>> continued on page 54

The University of Minnesota's new physics building expands the possibilities for research into nanotechnology, particle physics, and more



"Science these days is all centered on the exchange of information."

–Ron Poling, head of the School of Physics and Astronomy

NEW FRONTIERS

By Joel Hoekstra

When the University of Minnesota's Tate Laboratory of Physics opened in the early 1930s, the observatory dome that topped the red-brick building signaled the occupants' fascination with gigantic things—the sun, other planets, the galaxy. Scientists were reaching for the stars.

Today, physicists are increasingly interested in tiny things. Nanoscience—the study of ultra-small structures and devices—has further expanded an academic realm that includes cosmology and astrophysics, condensed matter and materials physics, particle physics, nuclear physics, and much more. And as activity in e ach of these subfields has grown, Tate Hall has strained to accommodate their diverse and complex needs.

So when the gleaming new 144,000-square-foot Physics and Nanotechnology Building opened in late 2013, faculty and staff were both relieved and impressed. With a glass-and-recessed-red-brick exterior and a four-story central atrium that allows light into the core of the building, the structure is visually striking, says department head Ron Poling. But more important, the $70 million project will help attract outstanding faculty, bright grad students, and research

The view from the south. The university's award-winning Scholars Walk runs along this side of the building. Right: A daylit physics laboratory.



PAUL CROSBY

The bright atrium with its neutral finishes and the adjacent interaction spaces (below) highlight the surrounding campus architecture.



PHYSICS AND NANOTECHNOLOGY BUILDING

Location:
Minneapolis, Minnesota

Client:
University of Minnesota

Architect: Alliiance
in collaboration
with ZGF Architects
www.alliiance.us
www.zgf.com

Alliiance team:
Tom DeAngelo, FAIA (principal-in-charge); Mamie Harvey, AIA (project designer); Ellen Olson, AIA (project manager)

ZGF Architects team:
Allyn Stellmacher, AIA (project lead designer); Michitaka "Taka" Soga (project manager)

Energy modeling:
The Weidt Group
twgi.com

Lab planner:
Research Facilities Design

Landscape architects:
Close Landscape Architecture+; Damon Farber Associates

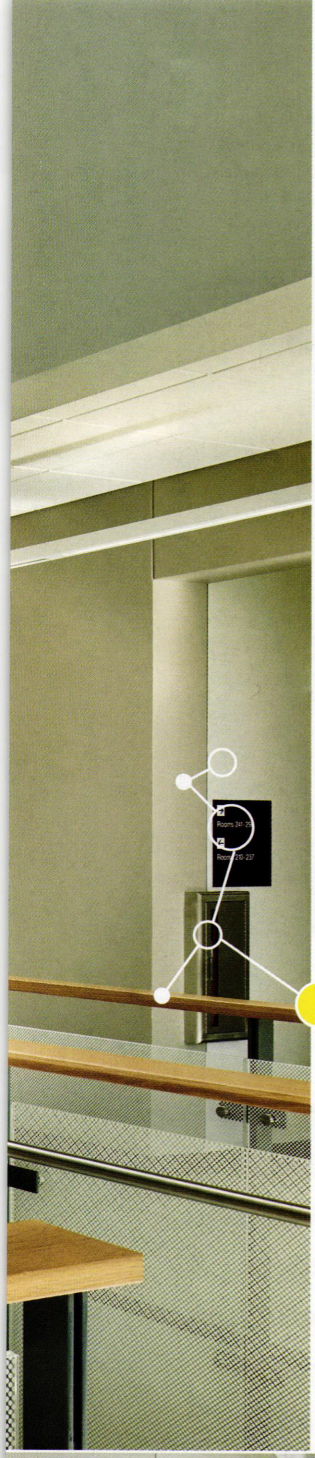
Construction manager:
Mortenson Construction

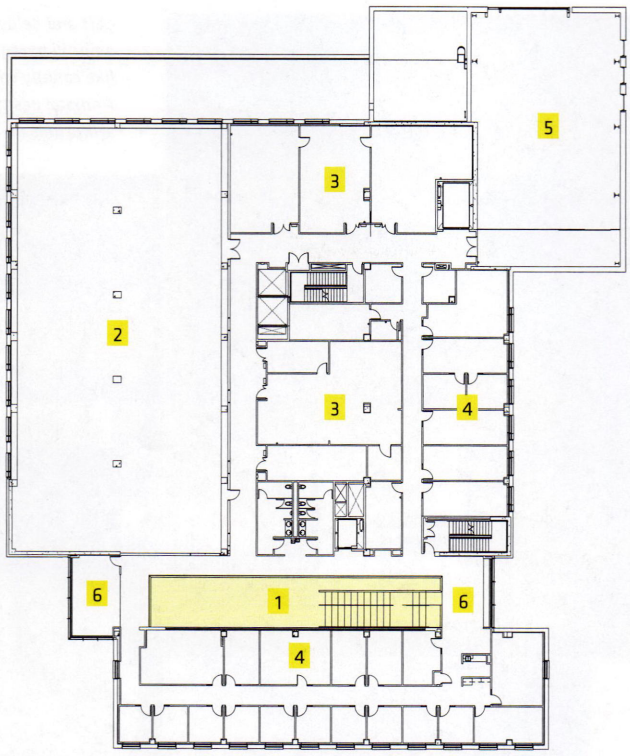
Size:
144,000 square feet

Cost:
$70 million

Completion:
November 2013

Photographer:
Benjamin Benschneider (except where noted)





SECOND FLOOR

1 Atrium
2 Clean room
3 Physics laboratories
4 Office
5 High bay
6 Interaction space

The building is visually striking, says Ron Poling. But more important, the $70 million project will help attract outstanding faculty, bright grad students, and research dollars to Minnesota.

Below: The atrium's 3M Lobby allows generous views into the expansive clean room through amber-tinted glass.



dollars to Minnesota. "Just to have spaces that are designed for the programs of 2014 rather than the programs of the 1930s is an enormous advantage," says Poling.

The building was designed by a team of two architecture firms—Minneapolis-based Alliiance and the Seattle office of ZGF Architects—that worked closely with university researchers and technical consultants to develop spaces that were both flexible and state-of-the-art. Every lab, for example, has multiple inputs for handling basic services such as water, power, data, and gases.

But certain spaces were also configured to accommodate more specialized experiments: Some labs have shields against electromagnetic radiation, or dark rooms that allow for optical experiments, or pits where equipment can be installed below floor level. Labs dedicated to cryogenics research—in which materials are super-cooled by the transformation of liquid helium into gas—are connected to a gas-recycling system that allows the element to be collected, compressed, and used again.

"Each lab has its own requirements, which is part of what made the project so complex," says Alliiance project designer and principal Mamie Harvey, AIA. "At the same time, we had to make things flexible enough that the spaces wouldn't be obsolete or unusable in 10 to 15 years."

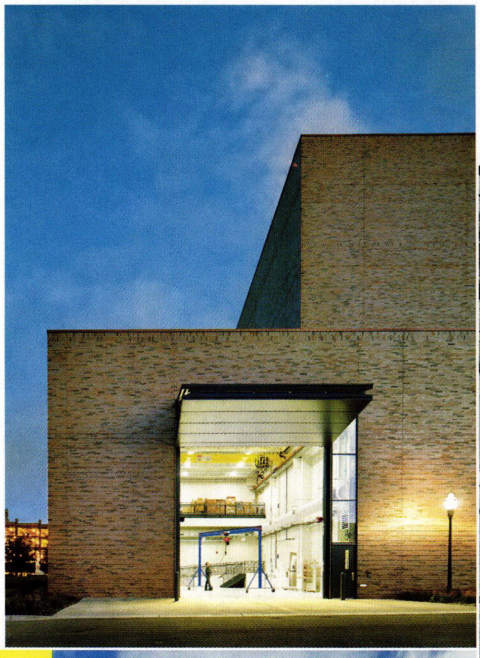
Two spaces in the new building significantly expand the possibilities for physics research at the U: a state-of-the-art, 10,000-square-foot clean room for nanotechnology research, and a 32-foot-tall high bay with a crane and loading dock. The clean room, part of the U's Minnesota Nano Center, serves the physics department as well as the Academic Health Center and the College of Science and Engineering. Amber-tinted windows permit building visitors to view research activities in the room (the

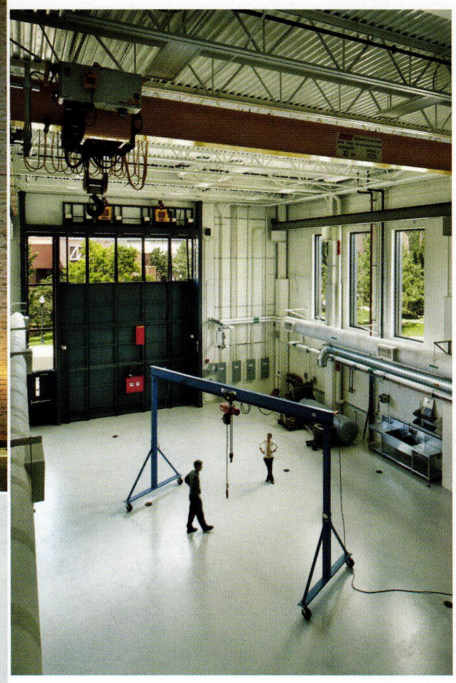
coloring prevents possible light damage), while mechanicals above the space keep it sterile.

"It's highly unusual to have that degree of transparency in a clean room because of the kind of research that happens inside," says ZGF project manager Taka Soga. "But it was incredibly important to the university researchers that the space be part of the natural circulation—the ebb and flow—of the building. They believe that visibility is the best way to tell the story of their research."

Down the hall, the 3,000-square-foot high-bay laboratory is large enough to accommodate the assembly of balloon payloads or satellite

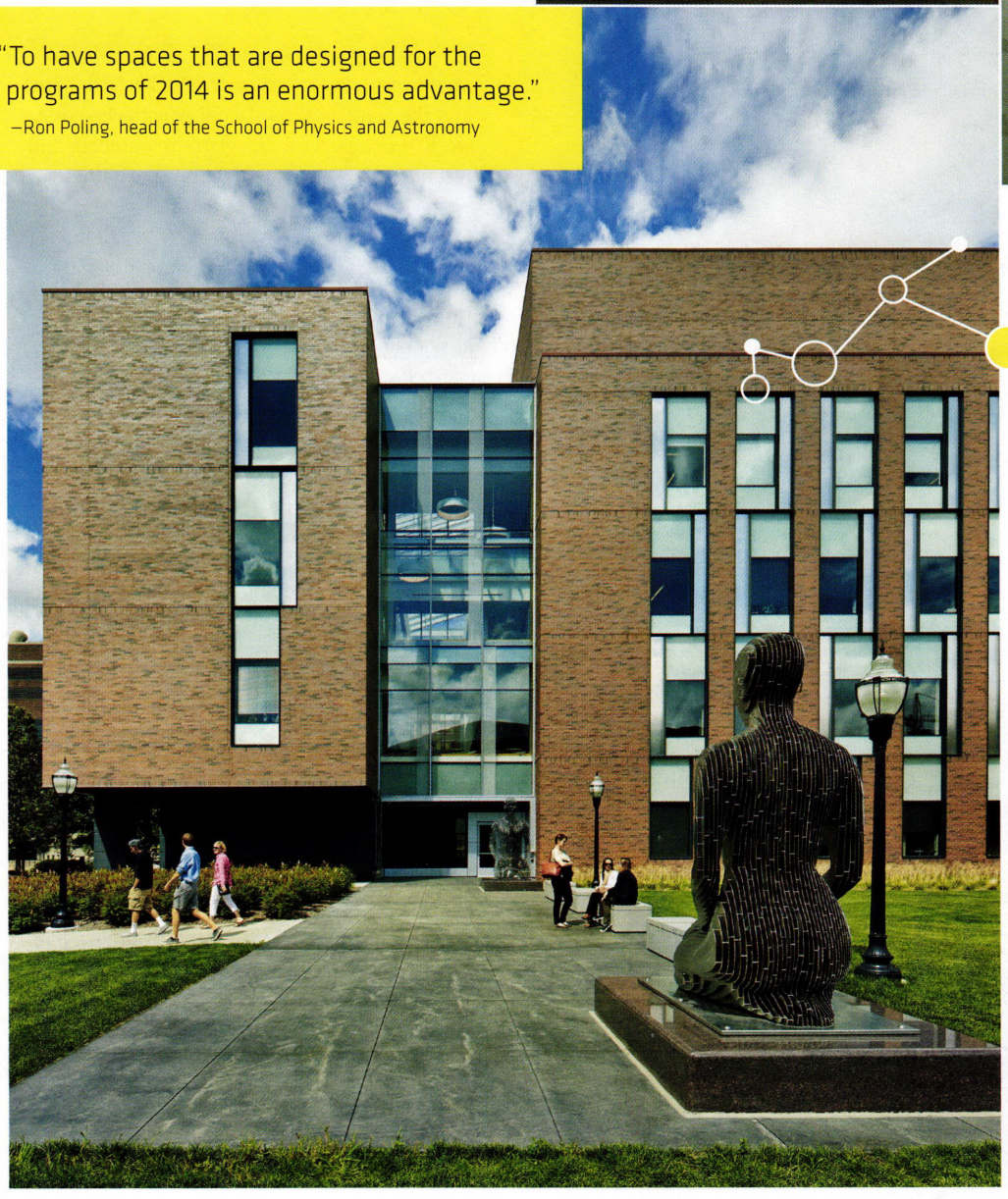
>> continued on page 54





Left and below: The high-bay lab features a bifold garage door that becomes a porch-like canopy when open. Bottom: Julian Voss-Andreae designed the two stainless-steel sculptures on the east side of the building.

"To have spaces that are designed for the programs of 2014 is an enormous advantage."
—Ron Poling, head of the School of Physics and Astronomy



Minneapolis-based Alliiance and the Seattle office of ZGF Architects worked closely with university researchers and technical consultants to develop spaces that were both flexible and state-of-the-art.

BY JANE KING HESSION

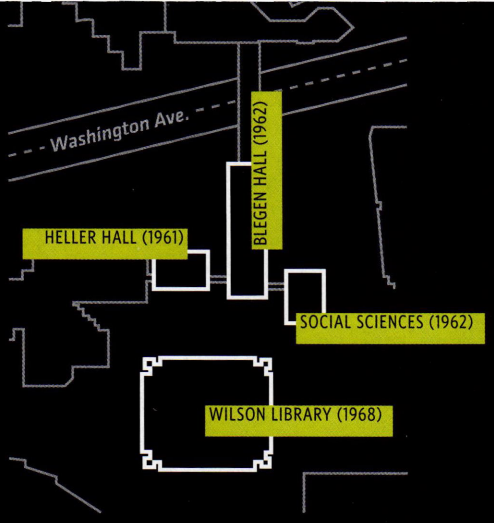
LOOK AGAIN

Pete Sieger's striking black-and-white images of the University of Minnesota's West Bank campus invite a fresh look at unheralded midcentury architecture

HELLER HALL, SOUTH ELEVATION



UNIVERSITY OF MINNESOTA WEST BANK *The first wave of construction of the West Bank campus took place in the 1960s, and included the four buildings in Sieger's study.*





HELLER HALL, SOUTH ENTRANCE



SOCIAL SCIENCES BUILDING, SOUTHEAST CORNER



BLEGEN HALL, WEST ELEVATION



"We tend to see things without really seeing them," says architectural photographer Pete Sieger. "Most of us move through our daily lives without stopping to reflect on the quality of our environment."

Case in point: On any given day, scores of people walk, run, or bike through the heart of the University of Minnesota's West Bank campus. One heavily traveled route winds its way past

It struck Sieger that the buildings—in their variety, contrast, and balance—would make a compelling photographic study. "Photographs can go beneath the surface of what one might casually see."

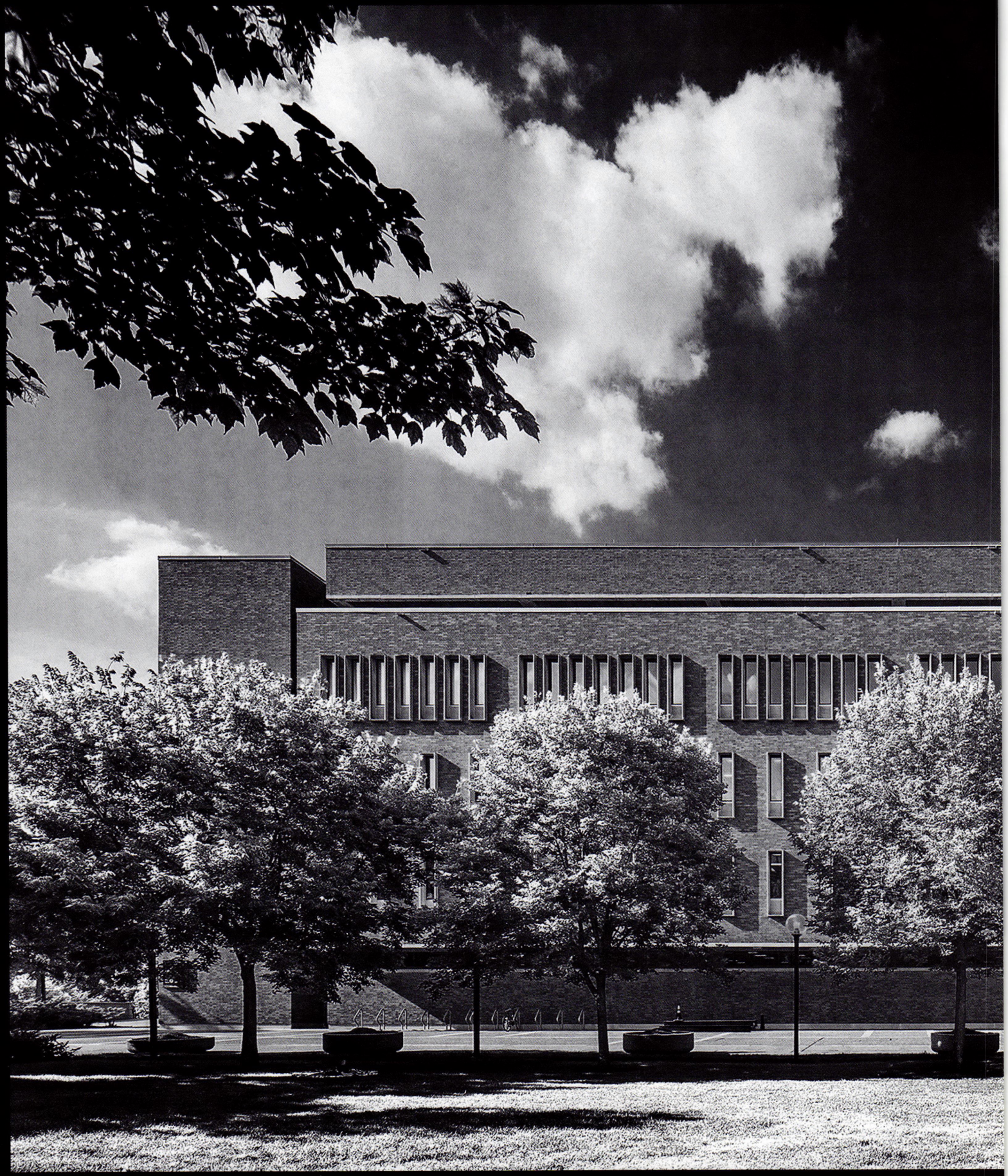


LEFT TO RIGHT: HELLER HALL, BLEGEN HALL, SOCIAL SCIENCES BUILDING, WILSON LIBRARY

four of the earliest buildings constructed on the new campus when the U jumped the Mississippi River in the early 1960s. The brick facades of the 12-story Walter W. Heller Hall (1961) and its near twin, the 15-story Social Sciences Building (1962), both designed by Cerny Associates, are characterized by a rigidly (some might say relentlessly) rhythmic pattern of windows.

To the south stands the enormous bulk of the O. Meredith Wilson Library (1968, also by Cerny Associates), the largest of the university's 13 libraries. Collectively, the three structures dwarf Blegen Hall (1962), a relatively diminutive four-story building by Setter Leach & Lindstrom, which is linked to Heller Hall and Social Sciences via triple-decker, glass-walled skyways. Although the four buildings continue to be well used, they are not well loved. It's unlikely they would make anyone's list of the best University of Minnesota buildings. They are benignly ignored by most and

"I liked the fenestration, which in a way seemed like a throwback to what Mies [van de Rohe] was doing with glass and steel, in terms of proportion and rhythm," says Sieger.



WILSON LIBRARY, SOUTH ELEVATION

While Sieger acknowledges that the Frank Gehry-designed Weisman Art Museum brought "spice and variety" to a campus previously dominated by "brick boxes," he favors a balance between architectural superstars and stalwart citizens. "There is a place for modest buildings that have stood the test of time."



WILSON LIBRARY, WEST ELEVATION



reviled by some. But Sieger thought they merited a closer look—through the lens of his camera.

Sieger was familiar with the buildings, but he hadn't given them much serious thought himself until recently. As he traveled back and forth to the U along Washington Avenue this past summer, the Heller and Social Sciences towers caught his eye. "I liked the fenestration, which in a way seemed like a throwback to what Mies [van de Rohe] was doing with glass and steel, in terms of proportion and rhythm," he says.

The massing of Wilson Library reminded him of something else: the imposing forms of Brutalism, an architectural movement that prevailed when Sieger was an architecture student at the U in the late 1960s and early 1970s. It struck him that the buildings—in their variety, contrast, and balance—would make a compelling photographic study. "Photographs can go beneath the surface of what one might casually see," he says.

His artistic vision for the study was inspired by the black-and-white images of noted architectural photographers Ezra Stoller and Balthazar Korab of now iconic midcentury buildings. "Black-and-

>> continued on page 55

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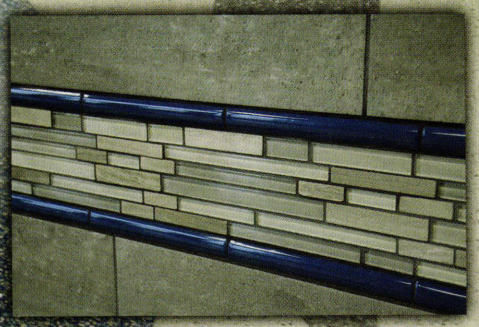
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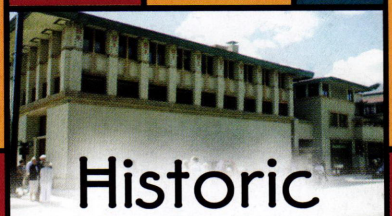
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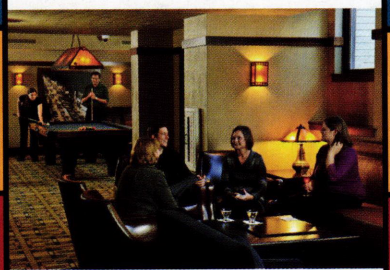
"Last Remaining Frank Lloyd Wright designed and built hotel in the world

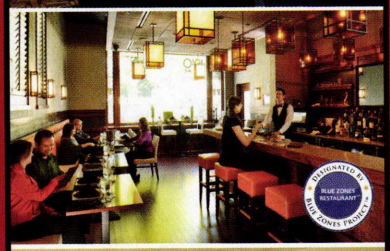
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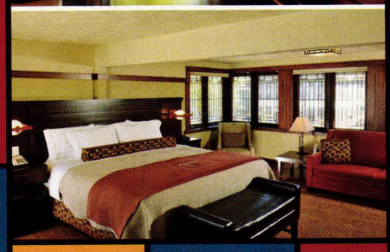
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Mission Possible

<< continued from page 15

Not surprisingly, that space was an immediate hit. It mixes the high ceilings and brick walls of a classic historic warehouse space with clean, contemporary furnishings and a prep kitchen and bar. It feels like a hip urban coffeehouse. But changes to the workspaces were a more difficult sell.

Perkins + Will looked at workspace trends in the corporate world and transferred them to the nonprofit. Instead of high-walled cubicles flanked by private windowed offices, the new CVT headquarters would have a centralized bank of smaller, low-walled workspaces. Conference rooms and open community space on the perimeter democratized the windows. Daylight could now reach everybody in the organization, energizing the environment.

"When you talk about taking away private space to gain community space, that's a big change for some people," says Hayes Gordon. "I won't say everyone was ready to buy in right away. But we asked them to trust us, and a month in they told us they wouldn't have it any other way.

"By including high-quality public space, everyone feels more valued," she continues. "That's part of what it takes to attract and retain good employees. Now they can move around the space to access technology, meet with coworkers, welcome donors, or just get away from their desk for a while."

One person who didn't need convincing was Goering. "He wanted the organization to be flat, not hierarchical," says Hayes Gordon. "He said, 'I want to be accessible. Put me in a workspace, not an office.'"

Education goes two ways, of course, and the architects say they learned new things about efficient design, site procurement, and cost-reduction strategies. They also learned about the mission of the Center for Victims of Torture.

"I attended a tour of the healing center to better understand what the organization does, and I came in completely unprepared for what I was going to see and hear," says Hayes Gordon. "I couldn't contain my emotions. There are so many people out there who have experienced this horrifying thing called torture. Helping CVT staff do their job better was incredibly powerful and will impact us for a long time. We got just as much from this experience as they did." ***AMN***

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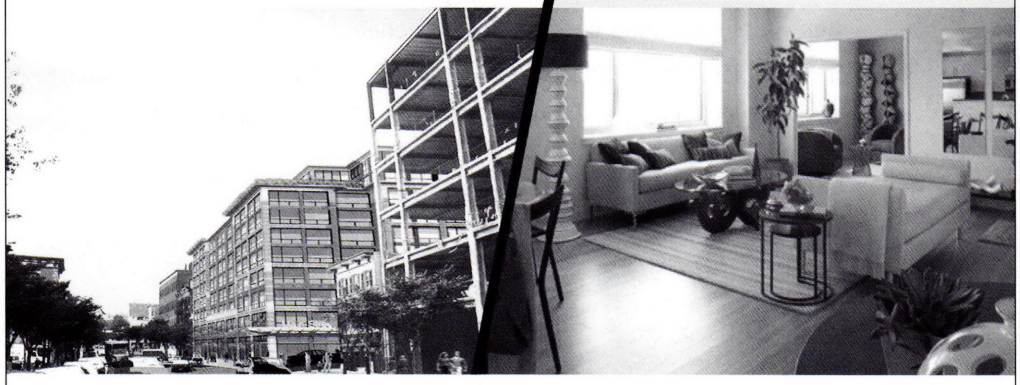
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It Takes a Village

<< continued from page 20

Today, 27 cities are involved in the Regional Indicators Initiative, representing more than 50 percent of the metro area's population and 33 percent of the state's total population. Data is gathered from a wide range of sources, including utilities and state, county, and city governments. Anyone can access the data on the Regional Indicators website (*regionalindicatorsmn.uli.org*), and the information can be sliced and diced in a number of different ways, including per-capita use and by commercial and residential consumption. LHB's Carter says the tool currently gathers information on only Minnesota cities, but it could ultimately be used at a national or even global scale.

Meanwhile, interest in participation among Minnesota cities continues to climb. And Carter says the snapshots provided by Regional Indicators regularly remind him that the decisions made by architects and their clients have lasting effects when it comes to emissions—shaping energy usage, as well as travel habits and waste production, for years and even decades to come. "It shows that the work we do every day has an impact." ***AMN***

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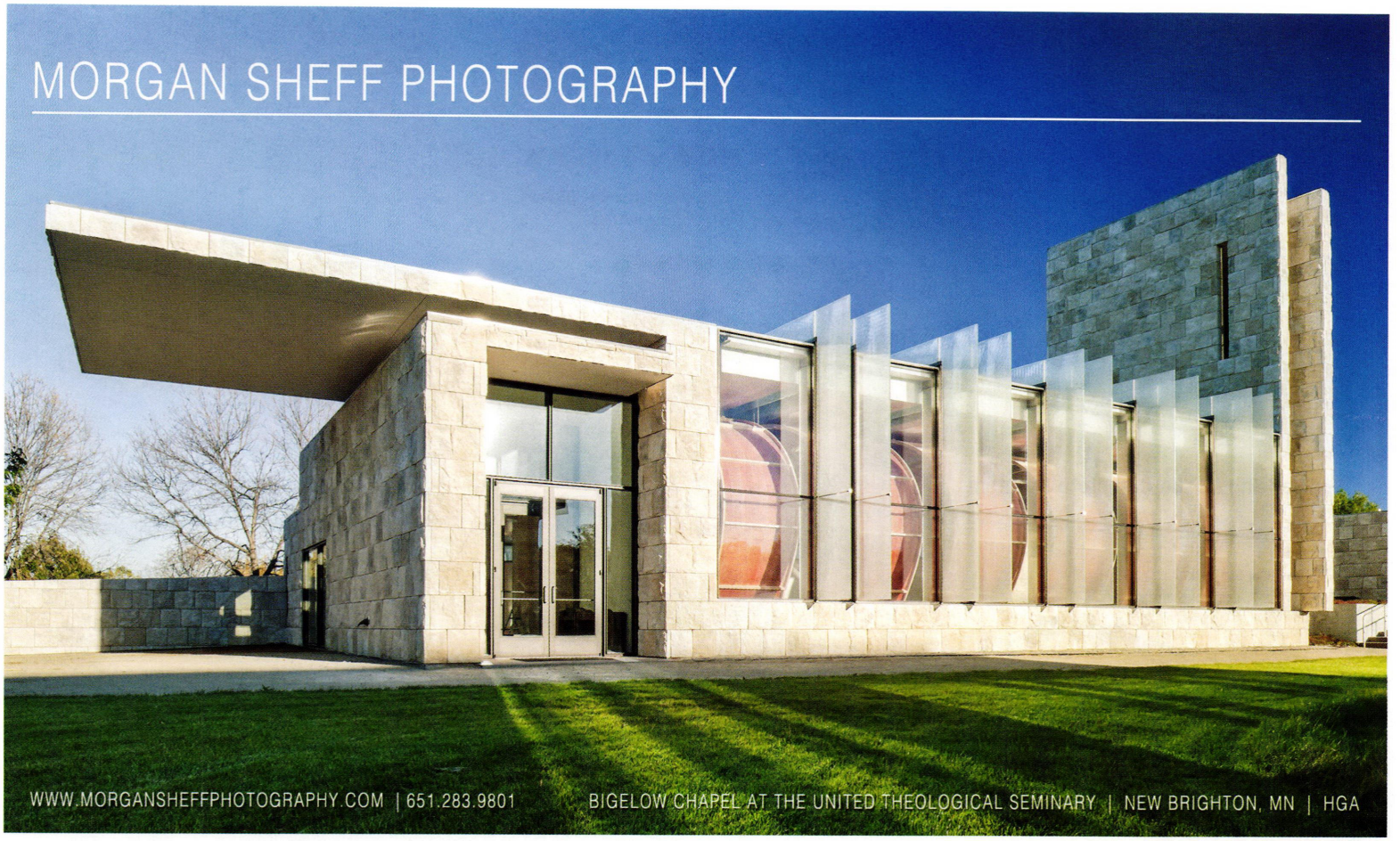
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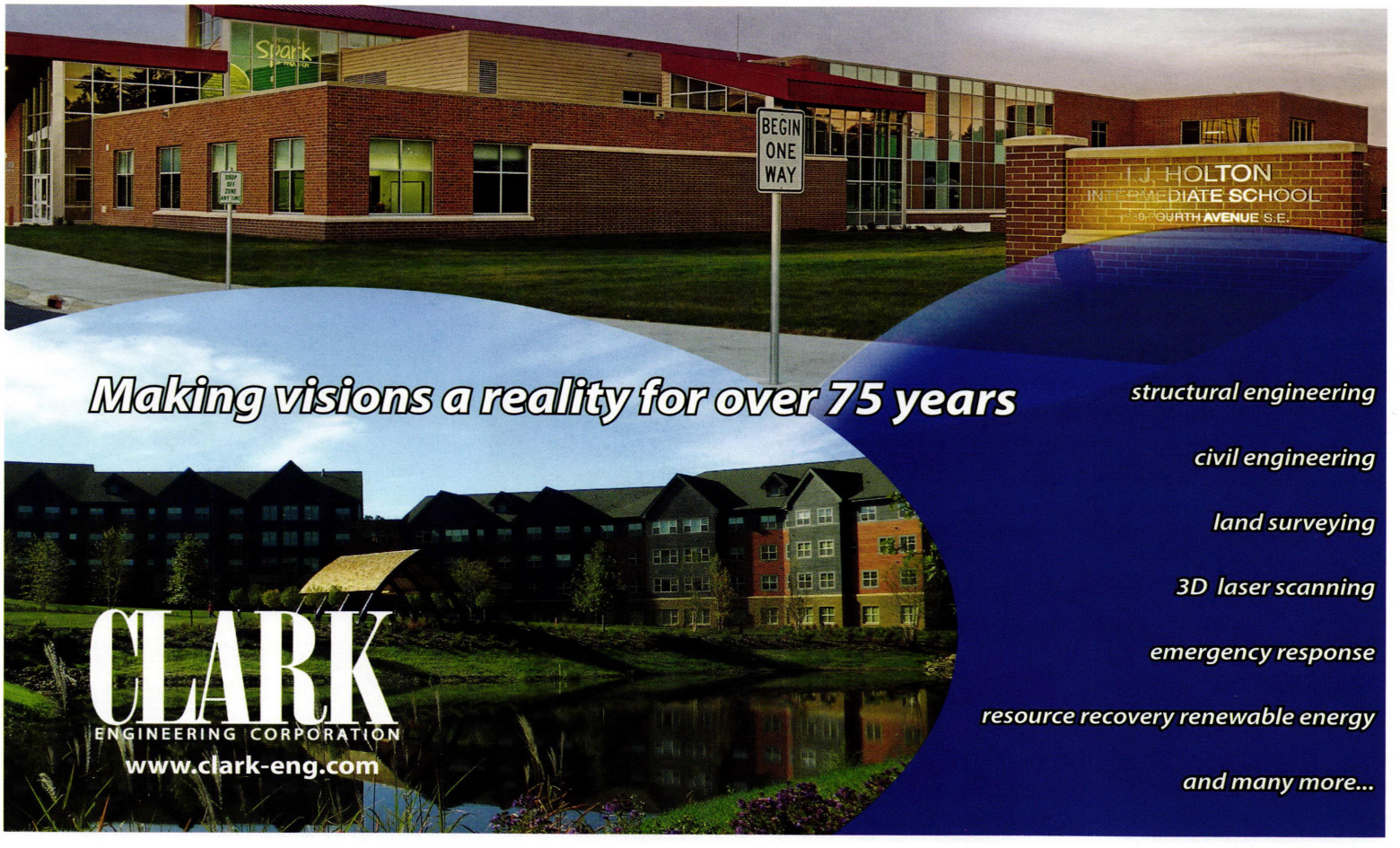
The majority of the apartments enjoy a balcony, and three have a larger terrace or terraces. The target demographic is affluent empty nesters looking for a true urban living experience. Not bad for a building that rose on one of the empty surface parking lots that have blighted that part of downtown for decades.

"It sits right there at a critical point in downtown Minneapolis," says Gschneidner. "It's providing a level of density that starts to make sense for a city that's encouraging urban living."

The developer, Opus Development Company, isn't done. It expects to start work within a year on another apartment tower a block away, on the site of the former Sheraton-Ritz Hotel, says Gschneidner.

"It isn't the obligation of urban residential buildings to compete with iconic civic buildings like the Guthrie Theater or the Walker Art Center," says Graham. "The architecture is important. But creating vibrancy in the city is most important." ***AMN***


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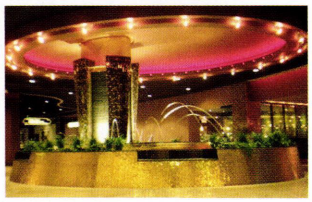

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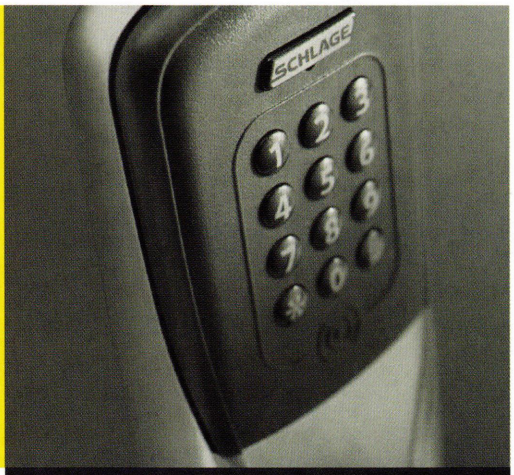
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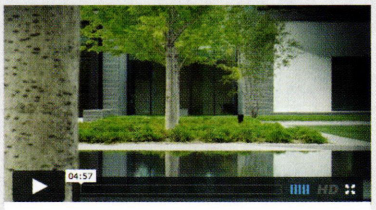


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<< continued from page 32

cabinets with steel pulls, wood-plank flooring, and—in the bath—white subway tile and marble vanity tops. All units have nine-foot ceilings and operable windows. The majority of apartments have balconies.

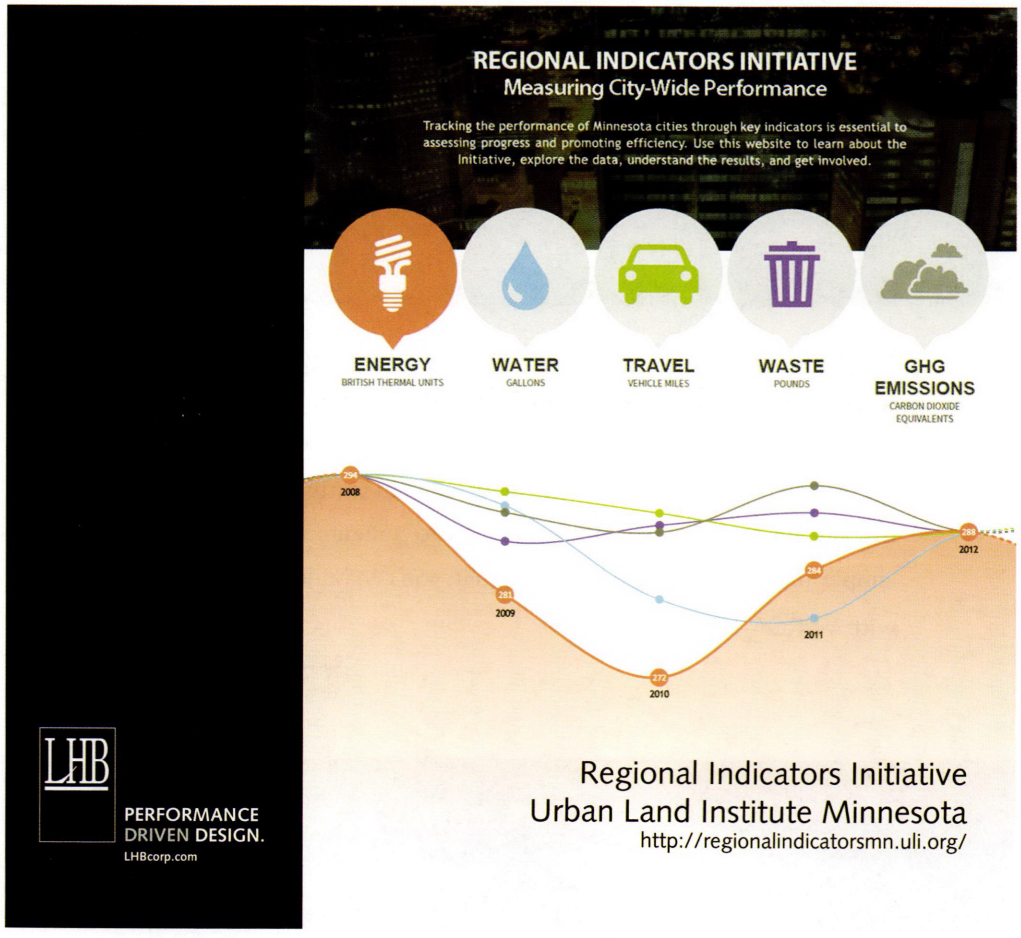
But it's the public spaces and amenities that tend to impress prospective tenants the most. Beyond LPM's front lobby is a business center with conference rooms available for impromptu meetings and computer kiosks for checking email. (Free Wi-Fi is available in all public spaces, too, of course.) The first floor also features a bicycle workshop and a space where you can walk (or even wash) your dog. A music room—where residents can rock out without irritating the neighbors—will soon be added.

The public interiors, designed by Minneapolis-based Alliiance, have a warm, contemporary Scandinavian vibe, from a large felt sculpture in the elevator to bark veneer on cabinets in the party room. "We wanted to use natural materials but in a more contemporary way," says Alliiance principal Ken Sheehan, AIA.

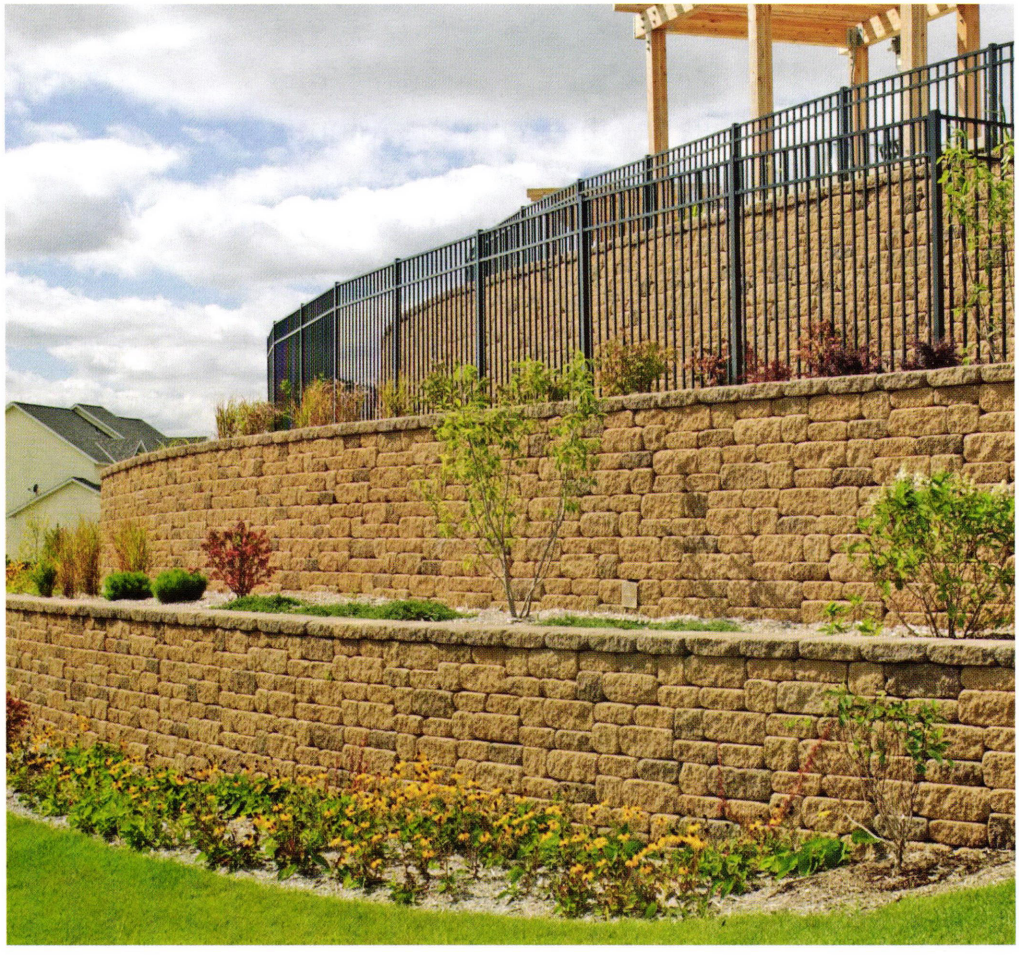
The sixth floor, perched atop the podium, houses a fitness center, an indoor lap pool, sauna and steam rooms, and a variety of gathering spaces where residents and their guests can eat and drink, shoot pool, or play video games. Outside, on the deck, are grilling stations, fire pits with lounge seating, and a pool and hot tub. Yoga enthusiasts can practice their downward dogs on soft outdoor flooring on the podium's north side.

Pellaton says Magellan is working toward LEED-Silver certification and is collaborating with a local nonprofit to make the entire neighborhood LEED-certified—a move that may soften the attitudes of any Loring Park residents who remain skeptical about the building's impact. "We want to be part of the neighborhood," says Pellaton. "We want this to be a great area to live." ***AMN***





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Modern Breakthrough

<< continued from page 37

can link to one screen. A tele-presence classroom is designed so students can interact with a class or lecturer located in another location.

Perhaps most impressive is the nursing lab, which is set up like a hospital ward, with mannequins robotically controlled to exhibit symptoms of a disease, giving students an experience that mirrors the jobs they're training for. What goes on in the lab, in three single hospital simulation rooms, and in a separate home-health simulation lab is videotaped for students to watch and learn from later in debriefing rooms.

The chemistry and biology labs on the second floor are equally state-of-the-art, with a generous prep space behind them and a display window along the hallway to showcase the work going on inside. The building even includes a Bioscience Research Lab in which students can conduct their own research—a rarity at a community college.

"It's important that students begin to see themselves as scientists," says Bleifield, who is thrilled with the building. "It's wonderful to have a space that is comfortable and cozy, where students and faculty can work together. That's what we hoped for." ***AMN***

New Frontiers

<< continued from page 42

equipment. Instruments can be built and tested in the lab, then rolled out onto a loading dock for their eventual transport to space, the poles, or the deep ocean. Aeronautics and astronomy researchers are able to sight their instrumentation through the high bay's tall clerestory windows.

The new facility also contains several conference rooms with video screens and computer hookups for interactive collaborations with researchers off campus and around the world. Global conversations and cooperation are vital to the advancement of physics, notes Poling: "Science these days is all centered on the exchange of information."

Poling says he's heard nothing but praise for the new facility, and that the opening went more smoothly than the launch of similar facilities elsewhere. Already, buzz about the building's capabilities has attracted grants and grad students. "Since we opened," says Poling, "the level of enthusiasm for the building has only grown." ***AMN***

Look Again

<< continued from page 47

white adds a timelessness to whatever you are shooting," says Sieger. In the absence of color, the image tends to be "less literal and more abstract, and I believe abstraction is a superior way of photographically representing design elements in architecture," he adds. Unlike Stoller and Korab, Sieger shot the original images in color and later digitally converted them to black-and-white.

Aesthetically, Sieger favors high-contrast images because "contrast is an effective way of modeling texture, form, and space." To that end, when shooting the buildings, he used a polarizing filter to darken the sky and heighten contrast between it and the tonally lighter structures. According to Sieger, that juxtaposition of dark and light "enhances the representation of a building's form . . . in a way that places the focus squarely on the architecture itself."

He was also intrigued by the idea of starting with "vignettes" or close-ups and progressively moving to wider shots of the buildings—a technique he recently put to the test in Barcelona ("Barcelona in Focus," November/December 2013 issue). "There's more drama in seeing pieces of the whole before revealing the whole. It's like solving a mystery," he says.

Although Sieger had no preservation agenda in mind when he photographed the buildings, his powerful and provocative images urge a second look at the underappreciated structures, which he argues are "competently designed and capably done." While he acknowledges that the Frank Gehry–designed Weisman Art Museum (1993) brought "spice and variety" to a campus previously dominated by "brick boxes," Sieger favors a balance between architectural superstars and stalwart citizens. "There is a place for modest buildings that have stood the test of time," he notes.

There is also a place for imagery that helps us to better understand our surroundings. By nature of its focused view, "architectural photography offers another way of seeing and interpreting the world around us," says Sieger. He hopes his photographs will encourage viewers to slow down, step back, and look more closely at the landscapes of their lives. ***AMN***

BRINGING NEW LIGHT



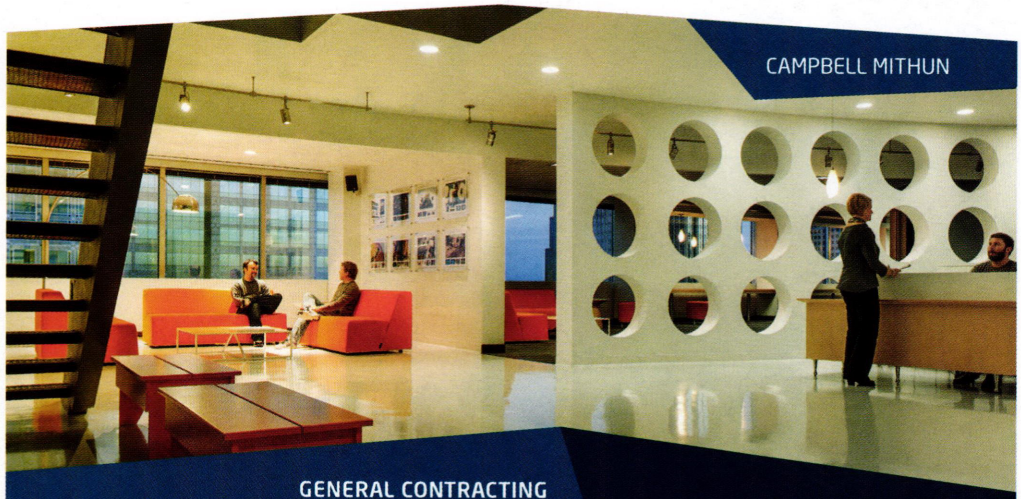
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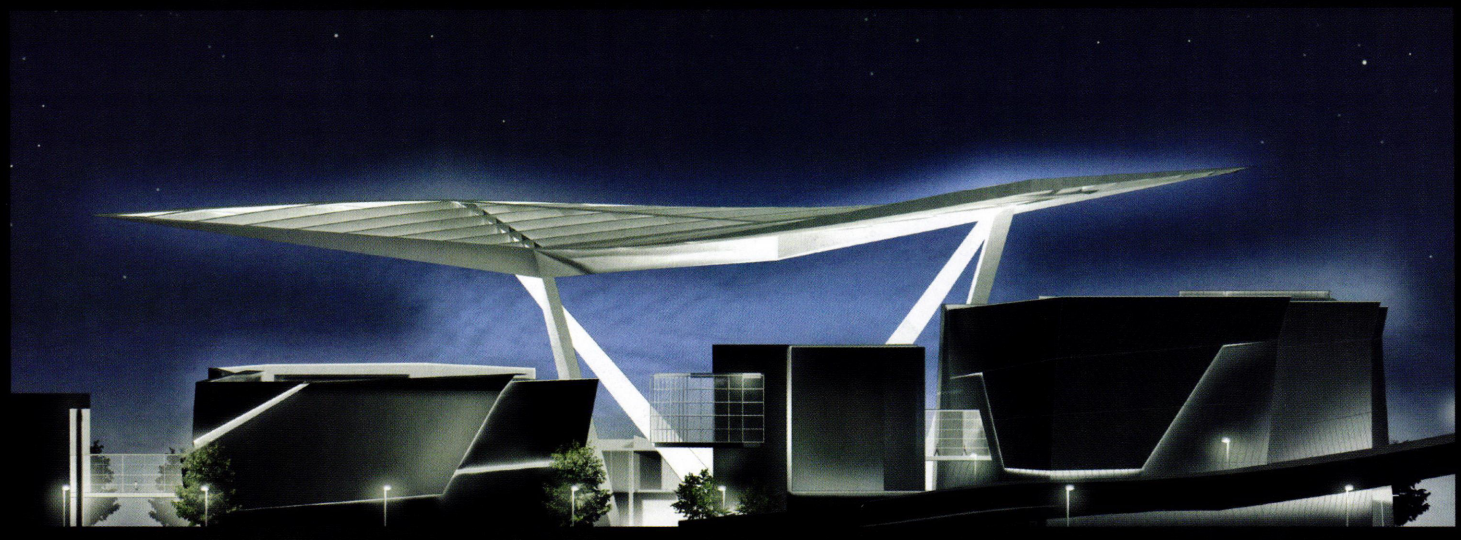
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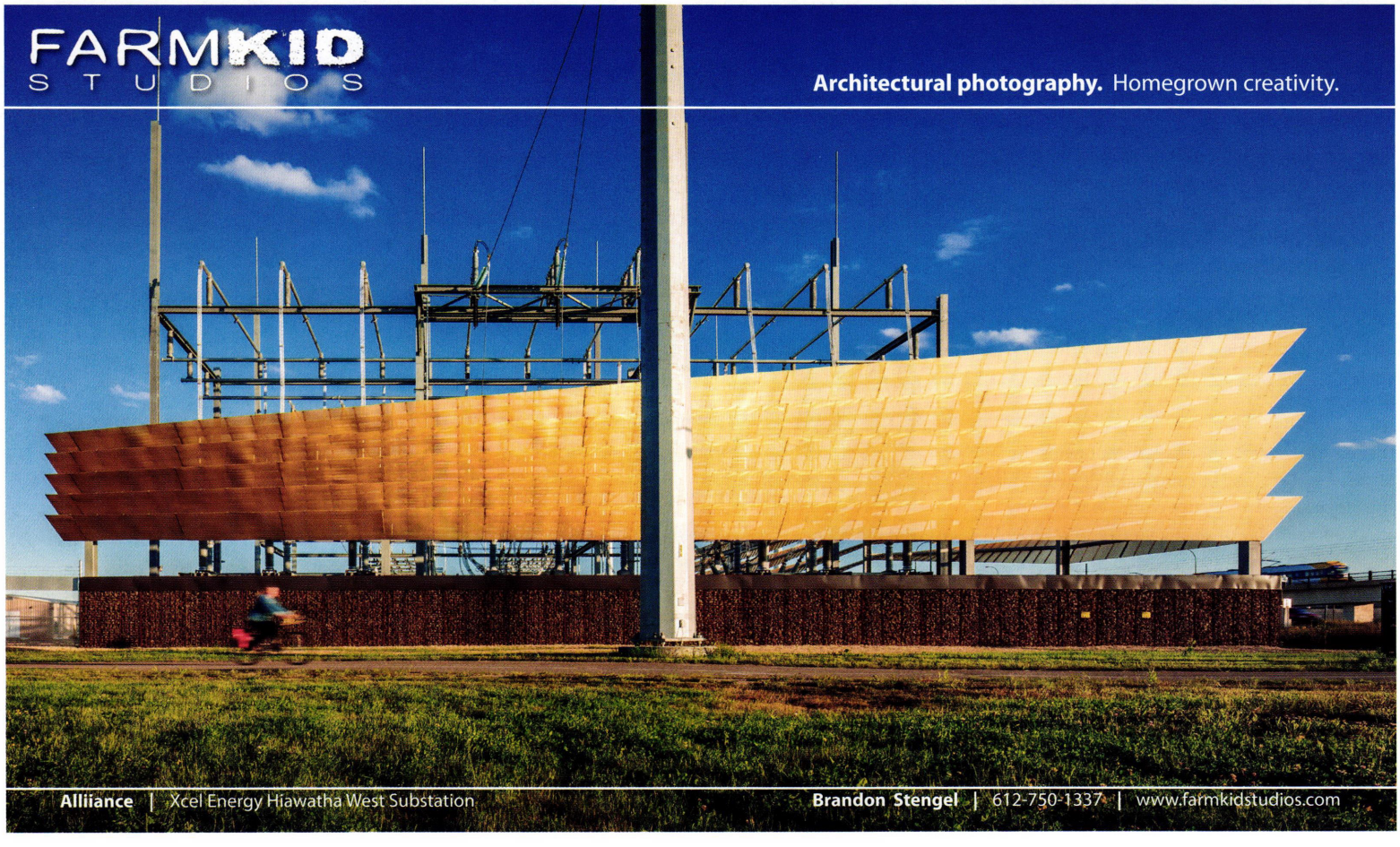
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Providing Insurance & Risk Management to the Design Community

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731 Bielenberg Drive, Suite 204, Woodbury, MN 55125-1701

Lic.# 744230

DIRECTORY

CONSULTING ENGINEERING FIRMS

Architecture MN presents the 23nd directory of Minnesota firms providing consultative engineering services. Principals of these firms are members of the American Council of Engineering Companies of Minnesota, AIA Minnesota or firms not aligned with either organization.

Engineers provide those critical design skills that enable our entire built environment to be structurally safe, comfortably warm, well lit, and environmentally friendly. They also design our highways and bridges, water treatment facilities and power generation plants.

In Minnesota, you will find there is a wealth of engineering talent available for your next project. Study this directory and call either the American Council of Engineering Companies of Minnesota (ACEC) at 952-593-5533 or the American Institute of Architects Minnesota (AIA Minnesota) at 612-338-6763 for additional information and assistance.

Legend

AIA	American Institute of Architects (Licensed)
AICP	American Institute of Certified Planners
CCM	Certified Construction Manager
CID	Certified Interior Designer
CIH	Certified Industrial Hygienist
CCA	Certified Commissioning Authority
LA	Landscape Architect (licensed)
PE	Professional Engineer
PG	Professional Geologist
PLS	Professional Land Surveyor (registered)
RA	Registered Architect
RCDD	Registered Communications Distribution Designer
LS	Land Surveyor (licensed)
SE	Structural Engineer (Certified)

AKF GROUP LLC

AKF

100 5th Street South, Ste. 2060
Minneapolis, MN 55402
Tel: (612) 354-2442
Fax: (612) 354-2162
Email: akfmn@akfgroup.com
www.akfgroup.com
Year Established 1989
Total in MN Office: 14
Total In Other Offices: 447
Other Offices: Boston, MA; Mexico City, Mexico; New York, NY; Philadelphia, PA; Princeton, NJ; Puebla, Mexico; Rochester, MN; Stamford, CT
Contact: Hollis Linehan, (612) 567-5002

Firm Principals

Hollis Linehan, LEED AP
Robert Gelle, PE
Charles Weerts, PE
Brian Kelly, PE
Sean Sonnabend, PE
Debbie Reider, PE, LEED AP

AKF is a full-service consulting engineering firm serving public and private sector clients across the United States and around the world. AKF provides a full range of professional engineering services including HVAC, electrical, plumbing & sanitary engineering, and fire/life safety engineering. Specialty services include Analysis & Testing, Building Management Systems, Central Utilities, Code Consulting, Commissioning, Critical Systems, Energy & Sustainability, IT/AV/Security, Lighting Design and Special Inspections.

Representative Projects

The Nic on Fifth Apartments, Minneapolis, MN; Mayo Health Clinic System, Rochester, MN; Olmstead County Government Center, Rochester, MN; Federal Reserve Bank's Wellness Center, NY, NY; Flushing Commons Mixed Use Renovation, NY, NY; Port Authority of NY/NJ Retail Redevelopment, NY, NY; Federated Insurance Data Center, Owatonna, MN; Park Avenue Armory Conservancy Restoration & Renovation, NY, NY

ALIGN STRUCTURAL, INC.

241 Cleveland Avenue South, Ste. B7
Saint Paul, MN 55105
Tel: (651) 698-0164
Email: rickj@alignstructural.com
www.alignstructural.com
Year Established: 2013
Total in MN Office: 2
Contact: Rick Johnson, PE, (651) 698-0164

Firm Principal

Christian Soltermann, PE

Structural consulting services for commercial, residential, industrial, and institutional projects. Structural assessments of existing structures. Forensic investigations of structural conditions to assist clients in the legal and insurance industries. Firm enjoys helping clients get to the core of their structural needs in an efficient manner.

Representative Projects

Paradise Car Wash, Maple Grove, MN; Project Portage, Kalamazoo, MI; Upper River Barge II, Saint Paul, MN; Minnesota Horse & Hunt Club, Prior Lake, MN; Taco Bell, various locations; Main Motor of Anoka, Anoka, MN; Mid Country Bank, Saint Cloud, MN; Burger King, various locations.

AMERICAN ENGINEERING TESTING, INC. (AET)

AMERICAN ENGINEERING TESTING, INC.

550 Cleveland Avenue North
St. Paul, MN 55114
Tel: (651) 659-9001
Fax: (651) 659-1375
Email: info@amengtest.com
www.amengtest.com
Established 1971
Total in MN Office: 200
In Other Offices: 166
Other Offices: Albertville, Duluth, Mankato, Marshall, and Rochester, MN; Beresford, Pierre, Sioux Falls, and Rapid City, SD; Dickinson and Williston, ND; Chippewa Falls, Green Bay, and Wausau, WI
Contact: Bill Holder, PE (651) 659-9001

Firm Principals

Dan Larson, PE
Terry Swor, PG
David Rettner, PE
Jeff Voyen, PE
Gerard Moulzolf, PG
Robert Kaiser
Robert Elliott
Kate Kleiter, PG

Trust Delivered. AET is the first choice for trusted and accurate engineering, testing and laboratory services in a broad range of disciplines, including environmental, geotechnical, construction materials, building forensics, petrography, chemistry and nondestructive testing (NDT). Our performance history within the architectural, engineering and construction (A/E/C) community, regulatory agencies, state departments of transportation and municipalities means that your project stays on track with access to the right people – within your timeline and the required resources.

Representative Projects

MN Multipurpose Stadium, Minneapolis, MN; Downtown East, Minneapolis, MN; Bottineau Line Light Rail, Minneapolis, MN; 1-90 Dresbach Bridge, Dresbach, MN; Wayzata Bay, Wayzata, MN; Owatonna Public Utilities, Owatonna, MN; Beacon Bluff Redevelopment, St. Paul, MN; Pinnacle Transload Facility, New Town, ND

ATS&R PLANNERS/ ARCHITECTS/ENGINEERS

8501 Golden Valley Road, Ste. 300
Minneapolis, MN 55427
Tel: (763) 545-3731
Fax: (763) 525-3289
Email: information@atsr.com
www.atsr.com
Established 1944
Total in MN Office: 62

Firm Principals

Terry L. Stofferahn, PE
James T. Lange, PE
Blayne Parkos, PE, LEED AD BD+C
Paul W. Erickson, AIA, NCARB, REFP
Dean S. Beeninga, AIA, NCARB, REFP, LEED AP
David M. Maroney, AIA, NCARB
Mark G. Hayes, AIA
Daniel C. Moll, AIA, NCARB, LEED AP

ATS&R is a multi-disciplined architectural/engineering firm providing mechanical and electrical engineering for educational facilities, religious facilities, and public buildings. Our specialized designs for energy conservation measures include passive solar, heat recovery systems, thermal storage, variable air volume, displacement ventilation, and energy management systems. Our engineers provide commissioning and recommissioning services as well as ARC flash analysis. We also offer site design, stormwater management, and technical design for video, voice, data and security systems.

Representative Projects

Boiler Replacement & Commissioning, ISD 279 Osseo Area Schools, MN; Chiller System Commissioning, Minneapolis Public Schools, MN; Mechanical Systems Replacement, Burnsville High School, MN; Elementary School Additions & Ventilation Upgrades, Anoka-Hennepin School District, MN; Southwest High School Addition, Minneapolis Public Schools, MN; Maple Grove Junior High School Gym Addition, Maple Grove, MN; Southwest Minnesota Amateur Sports Complex, Marshall, MN; Ventilation Upgrades to Four Elementary Schools, Rochester, MN

BKBM ENGINEERS, INC.

5930 Brooklyn Boulevard
Minneapolis, MN 55429
Tel: (763) 843-0420
Fax: (763) 843-0421
Email: rlamere@bkbm.com
www.bkbm.com
Established 1967
Total in MN Office: 41
Other Offices: Mandan, ND
Total in Other Office: 1
Contact: Ronald LaMere, (763) 843-0420

Firm Principals

Ronald J. LaMere, PE
Andrew M. Rauch, PE
Thomas J. Cesare, PE
Katherine A. Russell, PE

BKBM Engineers is a nationally renowned, multi-discipline engineering firm providing structural design, civil design, restoration and investigative services for a wide range of building types and sizes. We listen, ask questions, and apply our expertise to provide solutions that are economical and add value.BKBM is committed to on-schedule project completion, client satisfaction, and a contractor-friendly approach.

Representative Projects

U of M-Amundson Hall, Minneapolis, MN; University of Dubuque Performing Arts, Dubuque, IA; Cowles Center for Dance & Performing Arts, Minneapolis, MN; Stonebridge Apartments, Minneapolis, MN; Valspar Restoration, Minneapolis, MN; Pequot Lakes School Improvements, Pequot Lakes, MN; Bielenberg Sports Center, Woodbury, MN; Como Park Gorilla Exhibit, St. Paul, MN

BKV GROUP

BKV GROUP Architecture Interior Design Landscape Architecture Engineering

222 North 2nd Street
Minneapolis, MN 55401
Tel: (612) 339-3752
Fax: (612) 339-6212
Email: tnelson@bkvgroup.com
www.bkvgroup.com
Established 1978
Total in MN Office 82
Other Offices: Chicago, IL; Washington DC
Total In Other Offices: 21
Contact: Gretchen Camp, (612) 339-3752

Firm Principals

Jack Boarman, AIA, NCARB
Michael Krych, AIA
Gretchen Camp, AIA, NCARB, LEED AP
Mark Bradby, PE
Chad Kurld, PE
Bradley Severson, SE, PE
Melissa Metzler, CID, IIDA
Thomas Daszkiewicz

BKV Group is a full-service firm founded in 1978, providing architectural, engineering, interior design and construction administration services. The firm's mission, "Enriching Lives and Strengthening Communities" is the foundation of our work practices and design efforts in the housing, corporate and government sectors. With offices in Chicago, IL, Minneapolis, MN and Washington, DC, our combination of insight, innovation, and inspiration provides successful solutions for all of our clients' projects.

Representative Projects

The Walkway, Minneapolis, MN; WaHu Student Housing, Minneapolis, MN; The Marshall at U of M, Mixed-Use, Minneapolis, MN; Schmidt Brewery Artist Lofts, St. Paul, MN; ElseWarehouse, Minneapolis, MN; Flats at West End, St. Louis Park, MN; The Penfield Development, St. Paul, MN; One Southdale Place, Edina, MN

CAIN THOMAS ASSOCIATES, INC.

CAIN THOMAS ASSOCIATES, INC.

1310 East Highway 96, Ste. 209
White Bear Lake, MN 55110
Tel: (651) 426-9549
Fax: (651) 426-5048
Email: jcain@cainthomas.com
www.cainthomas.com
Established 1983
Total in MN Office: 16
Contact: Jay J. Cain, (651) 287-1120

Firm Principals

Jay J. Cain, PE
Scott D. Thomas, PE, LEED AP
Ryan Stephans, PE

Cost effective and energy conscious mechanical and electrical engineering design on a wide variety of project types, including but not limited to healthcare, specialty housing, hospitality, retail, transportation, public works, office, education, worship, recreational, data/communications and industrial. Specialties include interior and exterior lighting, geothermal heating/cooling, vehicle specialties, renewable energy, radiant floor, green design, streetscape electrical, displacement ventilation, deferred maintenance programs, LEED Certification, sustainable design and heat recovery

Representative Projects

Isle Casino, Bettendorf, Iowa; Crystal, MN Public Works; Dresbach MN I-90 Bridge Electrical; Hmong Academy, St Paul, MN; TW Telecom Co-Location Site Minnetonka, MN; MN Vets Home SNF Minneapolis, MN; Capitol Complex Ramp Relighting St. Paul, MN; Mount St Benedict Monastery Addition, Crookston, MN

CIVIL SITE GROUP

4931 West 35th Street, Ste. 200
St. Louis Park, MN 55416
Tel: (952) 250-2003
Email: mpavek@civilsitegroup.com
www.civilsitegroup.com
Established 2009
Total in MN Office: 5
Contact: Matt Pavek, (763) 213-3944

Firm Principals

Matt Pavek, PE
Patrick Sarver, PLA
Robert Binder, PLA

Civil Site Group is an award winning professional consulting firm serving the land development marketplace with services in civil engineering, landscape architecture and municipal land entitlements. Our firm is built on a foundation of providing market leading professional site engineering services with a creative, integrated, solution oriented approach. Our project successes are most often the direct result of our client centered project management style and our un-paralleled team oriented mindset.

Representative Projects

Wasserman Lake Woods 65 Lot Single Family, Victoria, MN; Betty Danger Country Club, Minneapolis, MN; Episcopal Homes Senior Housing, St. Paul, MN; Metro Park East Student Housing, Minneapolis, MN; Linden Crossing Condo Redevelopment, Minneapolis, MN; 4525 France Apartment Redevelopment, Minneapolis, MN; Grain Belt Terrace Historic Redevelopment, Minneapolis, MN; Gateway Crossing Commercial Redevelopment, Chanhassen, MN

CLARK ENGINEERING CORPORATION

621 Lilac Drive North
Golden Valley, MN 55422
Tel: (763) 545-9196
Fax: (763) 541-0056
Email: info@clark-eng.com
www.clark-eng.com
Established 1938
Total in MN Office: 38
Other Offices: Aberdeen, Sioux Falls, and, Watertown, SD
Total in Other Offices: 37
Contact: Doug Fell, (763) 545-9196

Firm Principals

Abi Assadi, PE
Cory Casperson, PE
Tim LaBissoniere, PE
Doug Fell, PE
Vladimir Scheglowski, PE
Kevin Goff, PE
Don Weigel, PE

Clark Engineering Corporation provides structural engineering, civil engineering, 3D laser scanning, surveying, and resource recovery and renewable energy services for commercial, educational, industrial, hospitality, and public sectors for new and existing facilities throughout the world. Clark also offers a wide-range of specialty services, including emergency response, project management, restoration, sustainable design, and vibration resistance structures. Civil engineering offers site development, bridge design/inspection, and highway design/pavement management.

Representative Projects

Alexandria High School, Alexandria, MN; Multiple Anoka-Hennepin School Additions; Granite Community Bank, Cold Springs, MN; Highland Park Library Addition, St. Paul, MN; Washburn Center for Children, Minneapolis, MN; Presbyterian Homes Johanna Shores Site Design, Arden Hills, MN; Valspar Building Laser Scanning, Minneapolis, MN; Prairie Ridge Medical Center, Elbow Lake, MN

COMMERCIAL AQUATIC ENGINEERING

6500 Carlson Drive
Eden Prairie, MN 55346
Tel: (952) 345-6447
Fax: (952) 345-6444
Email: gstoks@caqua.com
www.fountaindesigns.com
Established 1997
Total in MN Office: 15
Other Office: Atlanta, GA
Total in Other Office: 1
Contact: Greg Stoks, (952) 345-6447

Firm Principals

Greg Stoks
Ed Benck

Commercial Aquatic Engineering (CAE) differs from many water feature companies in that we specialize in providing services to support all aspects of the project. This includes concept development and validation services, feature consultation on functionality and performance, budgeting analysis, construction documentation, installation, and maintenance support services. Our expertise includes structural design, waterproofing, finishes, mechanical operating systems and electrical control systems.

CRANE ENGINEERING BUILDING SCIENCE

2355 Polaris Lane North, Suite 120
Plymouth, MN 55447
Tel: (763) 557-9090
Fax: (763) 557-0710
Email: scottn@CraneEngineering.com
www.CraneEngineering.com
Established 2010
Total in MN Office: 40
Other Offices: Madison, WI
Total in Other Offices: 10
Contact: Scottn@craneengineering.com

Firm Principals

Thomas R. Crane, PE, Principal Mechanical Engineer, President and CEO
Scott A. Nesvold, PE, Manager Building Science, Structural/Fire Protection Engineer

continued next column

Crane Engineering Building Science uses forensic science technologies to diagnose building failures and damage due to materials, code or contract issues resulting from design, construction defects or maintenance deficiencies, operations, accidents, weather or catastrophic events. Building Science Disciplines: Architecture, Structural Engineering, Fire Protection Engineering, Mechanical, HVAC and Plumbing Systems, Electrical Engineering, Landscape Architecture and Civil Engineering, Building Envelope.

Representative Projects

Retail and Commercial Buildings; Industrial and Manufacturing Buildings; Institutional Facilities; Residential: Single and Multi-Family; Condominiums

DARG BOLGREAN MENK, INC.

7575 Golden Valley Road, Suite 210
Golden Valley, MN 55427
Tel: (763) 544-8456
Fax: (763) 544-8914
Email: info@dbm-inc.com
www.dbm-inc.com
Established 1966
Total in MN Office: 7
Other Offices: Williston, ND
Contact: Harry D. Menk, PE, (763) 544-8456

Firm Principals

Gene Bolgrean, PE
Harry D. Menk, PE

Complete structural engineering services for commercial/retail, office/warehouse, academic, industrial, governmental, medical/health, housing, religious, and parking facilities. With expertise in steel, concrete, masonry and wood, DBM has engineered new construction, additions and renovations/restorations on over 7,000 projects in 25 states.

Representative Projects

MNDOT Bridge Crew Building, Maplewood, MN; Professional Office Building, Williston, ND; Lutheran Homes Sr. Housing, Muscatine, IA; Keller Golf Clubhouse, Maplewood, MN; Villas at Lillydale, Lillydale, MN; Public Works Building, Corcoran, MN

DUNHAM ASSOCIATES, INC.

DUNHAM

50 South Sixth Street, Suite 1100
Minneapolis, MN 55402
Tel: (612) 465-7550
Fax: (612) 465-7551
Email: info@dunhameng.com
www.dunhameng.com
Established 1960
Total in MN Offices: 104
Other MN Offices: Duluth & Rochester, MN
Contact: Jay Rohkohl, (612) 465-7601

Firm Principals

Jay Rohkohl, PE
Steven J. Gentilini, PE
Dale Holland, PE
Todd Grube, PE
Matt Jensen, PE
Randy Olson, PE
Greg Steinmetz, PE

Dunham offers mechanical, electrical, and low voltage consulting engineering services to our clients across the United States. Our major practice areas are commissioning + energy services, commercial, education, healthcare, hospitality, mission critical, and retail. We have teams of specialists in indoor air quality, sustainable design, LEED certification, and CFD modeling, enabling us to help our clients optimize the performance of their building systems.

Representative Projects

Best Buy Prototype and Store Design, Nationwide; OATI Office and Data Center, Bloomington, MN; National Marrow Donor Program Headquarters, Minneapolis, MN; Minnesota Capitol Office Building, St. Paul, MN; Bielenberg Sports Center Expansion, Woodbury, MN; SCSU, Shoemaker Residence Hall Renovation, St. Cloud, MN; Mayo Clinic Health System Replacement Hospital, Cannon Falls, MN; Allina Mercy Hospital, Mother Baby Center, Coon Rapids, MN

EMANUELSON-PODAS, INC.

ep
emanuelson-podas
consulting engineers

10401 Bren Road East
Minnetonka, MN 55343
Tel: (952) 930-0050
Fax: (952) 930-0777
Email: svanderheiden@epinc.net
www.epinc.net
Established 1968
Contact: Scott Vander Heiden, (952) 930-0777

Firm Principals

Michael A. Webert, PE
Matthew W. Fults, PE
Scott A. Vander Heiden, PE
John K. Nordstom, PE

We are a mechanical and electrical engineering firm offering HVAC, building automation, plumbing, lighting, power, communications, life/safety, power generation and sustainable design services with a broad range of project types including corporate, education, financial, fitness, healthcare, hospitality, industrial/ manufacturing, multi-family/senior housing, municipal, office buildings, parks & recreation, religious and retail and restaurants.

Representative Projects

Granite Community Bank, Cold Springs, MN; The Wedge Co-op, Minneapolis, MN; Roseville Parks & Rec Renewal, Roseville, MN; Gopher Resources Warehouse, Tampa, FL; Washington County Public Works North, Stillwater, MN; Redstone Restaurant, Burlington, MA; Clare Terrace Housing, Robbinsdale, MN; Life Time Fitness, Henderson, NV

ENGINEERING DESIGN INITIATIVE

1112 North Fifth Street
Minneapolis, MN 55411
Tel: (612) 343-5965
Fax: (612) 343-5982
Email: jhruby@edilimited.com
www.edilimited.com
Established 2002
Total in MN Office: 15
Contact: Jay Hruby, PE, (612) 343-5965

Firm Principals

Jay Hruby, PE
Larry Svitak, PE

EDI provides mechanical engineering, electrical engineering, commissioning, low-voltage design, security design, energy & sustainability, lighting design, building modeling, central utilities.

Representative Projects

Hennepin County Walker Library, Minneapolis, MN; City of Roseville Fire Station #1, Roseville, MN; St. Paul Schools District Wide Security Upgrades, St. Paul, MN; Anoka County Highway Department Building, Andover, MN; Hennepin County E911/Dispatch Commissioning, Plymouth, MN; Beltrami County Jail Security Electronics Upgrade, Bemidji, MN; 35W Bridge Remembrance Garden, Minneapolis, MN; Sherburne County Government Center Chilled Water Plant, Elk River, MN.

ERICKSEN ELLISON AND ASSOCIATES

305 2nd Street NW, Suite 105
New Brighton, MN 55112
Tel: (651) 632-2300
Fax: (651) 632-2397
Email: tpeterson@eeaengineers.com
www.eeaengineers.com
Established 1954
Total in MN Office: 19
Contact: Todd Peterson, (651) 632-2320

Firm Principals

James H. Art, PE
Terri A. Fleischhacker
Todd A. Peterson, PE
William F. Thiesse, PE

EEA is a mechanical/electrical engineering company with extensive experience in design and commissioning of Public Projects: judicial/correctional, libraries, government, and maintenance. Commercial: medical facilities, data centers, and retail. Education: recreation centers, libraries, laboratories, dormitories, and campus centers; EEA has LEED certified engineers specializing in system modeling and innovative approaches for reducing energy consumption without sacrificing utility or comfort.

Representative Projects

Minneapolis Central Library (design/ commissioning), Minneapolis, MN; Grinnell College New Campus Center (design and LEED certification review), Grinnell, IA; MCF Faribault Campus (energy infrastructure/ renovation/new buildings), Faribault, MN; Unisys NAEC Data Center (design/ commissioning), Eagan, MN; Macalester College (athletic/recreation center), St. Paul, MN; Bethel University Commons, Arden Hills, MN; Eli Lilly Corporate Data Center, Indianapolis, IN

ERA (ERICKSEN ROED & ASSOCIATES)

ERA
ERICKSEN ROED
& ASSOCIATES

2550 University Avenue West, Suite 201-S
St. Paul, MN 55114
Tel: (651) 251-7570
Fax: (651) 251-7578
Email: info@eraeng.com
www.eraeng.com
Established: 1984
Total in MN Office: 62
Other Office: Eau Claire, WI
Total in Other Office: 6
Contact: Kent Larson, (651) 414-6166

Firm Principals

Michael A. DeSutter, PE
James D. Roed, PE
William T. Buller, PE, SE
Robert J. Quinn, PE

ERA (Ericksen Roed & Associates) provides full service structural engineering for a broad range of facility types. We pride ourselves on being a team of knowledgeable professionals, working toward the common goal of providing our clients affordable structures that stand the test of time.

Representative Projects

Target Center Renovation, Minneapolis, MN; 7200 France Ave, Edina, MN; St. Paul Saints Stadium (Lowertown Ballpark), St. Paul, MN; Mall of America Phase 1C, Bloomington, MN; 602 Condominiums, Minneapolis, MN; Downtown East Residential Apartments and Office Buildings, Minneapolis, MN; Be the Match Headquarters (NMDP), Minneapolis, MN; Life Time Fitness Projects, Nationwide.

GAUSMAN & MOORE ASSOCIATES, INC.

Gausman
&Moore
Mechanical and Electrical Engineers

1700 Highway 36 West,
700 Rosedale Tower
Roseville, MN 55113
Tel: (651) 639-9606
Fax: (651) 639-9618
Email: gmmail@gausman.com
www.gausman.com
Established 1935
Total in MN Office: 30
Other Offices: Duluth, MN; Santa Clarita, CA
Total in Other Offices: 19
Contact: Mark Leutgeb, (651) 604-3141

Firm Principals

Edward L. Studniski, PE, LEED AP
James D. Manning III, PE, LEED AP
Dave Blume, PE, LEED AP
Paul Haslach, PE, FPE, LEED AP

A full-service mechanical and electrical consulting firm, Gausman & Moore provides design services for corporate, government, health care, industrial, institutional, and retail clients throughout the United States. Our specialized services include: sustainable design, commissioning, fire protection and smoke control, energy audits, forensic studies, arc flash studies, and mission critical power systems design. Our staff includes 12 licensed Professional Engineers and 13 LEED Accredited Professionals. We are committed to innovative, timely, and sustainable solutions for your building needs.

Representative Projects

Maurices Headquarters, Duluth, MN; ETI Smart Microgrid, Commerce, CA; Habitat for Humanity Office, St. Paul, MN; MoZaic East Building, Minneapolis, MN; Design Within Reach, Nationwide; MnSCU RCTC Predesign, Rochester, MN; St. Luke's Hospital MOB Generators, Duluth, MN; DNR Lake Vermillion State Park Buildings, Soudan, MN

HGA ARCHITECTS AND ENGINEERS

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Minneapolis, MN 55401
Tel: (612) 758-4000
Fax: (612) 758-4199
Email: info@hga.com
www.hga.com
Year Established 1953
Total in MN Offices: 332
Other Offices: Rochester, MN; Milwaukee, WI; Sacramento, Los Angeles, San Francisco, CA; Washington DC
Total in Other Offices: 278
Contact: Julie Luers, Dir. Mktg.
(612) 758-4613

Firm Principals

Paul Asp, PE, SE LEED AP (Structural)
Chuck Cappellin, PE, LEED AP (Science, Technology/Manufacturing)
Ehsan Dehbashi (Energy & Infrastructure)
Leighton Deer, PE, LEED AP (Sustainability)
Jeff Harris, PE, LEED AP (Mechanical)
Leigh Harrison, PE, LEED AP (Electrical)
Kenny Horns, PE, LEED AP (Civil)
Yan Shagalov, PE (Structural)

HGA offers Civil, Electrical, Mechanical, Structural and Industrial engineering services. HGA also has specialists in commissioning, clean environments, central plants, district energy, renewable energy production, energy master planning, energy saving, utility infrastructure, facility assessments, telecommunications systems, lighting and sustainable design. Our engineering teams work collaboratively with owners, stakeholders, contractors and architects to create comprehensive solutions that meet the needs of each project. With contemporary knowledge and extensive experience we deliver reliable solutions that achieve operational, aesthetic and sustainability goals with responsive, cost-effective service.

Representative Projects

B.H. Whipple Federal Building Renovation, Ft. Snelling, MN; Dakota County Whitetail Regional Park, Empire Township, MN; Fairview Southdale Hospital, Emergency Center Expansion, Edina, MN; Emerson Facility Renovation and Metal Sensor Manufacturing, Eden Prairie, MN; Minnesota State Capitol Renovation, St. Paul, MN; Surly Destination Brewery, Minneapolis, MN; University of Minnesota, Northrup Auditorium Renovation, Minneapolis, MN; Department of Veterans Affairs, Biomoss Cogeneration Plant, Battle Creek, MI

KIMLEY-HORN

Kimley»Horn

2550 University Avenue West, Ste. 238N
St. Paul, MN 55114
Tel: (651) 645-4197
Email: tom.lincoln@kimley-horn.com
www.kimley-horn.com
Established 1967
Total in MN Office: 114
Other Offices: 62 Offices Nationwide
Total in Other Offices: 2,284
Contact: Thomas J. Lincoln, (651) 643-0453

Firm Principals

Thomas Lincoln, PE
Will Matzek, PE
Paul Danielson, PE
Brian Smalkowski, PE, AICP, PTP, PTOE
Jon Horn, PE
Jeanne Witzig, AICP
Chris Leverett, PE
Michael Lamb, AICP

Kimley-Horn is a national consulting firm with a growing presence with nearly 120 professionals in its Twin Cities and Rochester offices, serving public and private sector clients across the Midwest. Kimley-Horn's capabilities encompass all phases of a project from early planning and due diligence through construction phase services. The firm effectively integrates planning, transportation planning, traffic engineering, transit design, civil engineering, structural engineering, and environmental services to efficiently meet the needs of our clients.

Representative Projects

MSP International Airport Transportation Consultant, Minneapolis, MN; TCAAP Site Infrastructure Design, Arden Hills, MN; Heywood Campus Master Plan, Minneapolis, MN; Penn and America, Bloomington, MN; Bloomington Central Station, Bloomington, MN; Carlson Island Development, Minnetonka, MN; Anytime Fitness Headquarters, Woodbury, MN; West End Residential, St. Louis Park, MN

KRECH, O'BRIEN, MUELLER + ASSOCIATES

KRECH, O'BRIEN, MUELLER & ASSOCIATES, INC.

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Inver Grove Heights, MN 55076
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Established 1985

Firm Principals

James H. Krech, PE
Brady R. Mueller, AIA, CID
Matthew J. Van Hoof, PE
Marc R. DuBois, AIA
Brian L. Riley
Stephen T. Iaria, AIA
Michael J. Lisowski, PE

Krech, O'Brien, Mueller + Associates, Inc. offers comprehensive architectural, structural engineering and interior design services. We create inspiring, functional, people-oriented structures and spaces to meet the varied needs of a broad spectrum of organizations and industries.

Representative Projects

Fairview Chisago Lakes Clinic, Chisago, MN; Mall of America South East Court Remodel, Bloomington, MN; Minnesota Eye, Minnetonka, MN; LongHorn Steakhouse, various locations; Gopher Resource Corp., Eagan, MN; Sanimax, South St. Paul, MN

LARSON ENGINEERING, INC.

CELEBRATING 35 YEARS
LARSON ENGINEERING 1979-2014

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Email: info@larsonengr.com
www.larsonengr.com
Established 1979
Total in MN Office: 45
Other Offices: Scottsdale, AZ; Denver, CO; Norcross, GA; Chicago & Naperville, IL; Des Moines, IA; St. Cloud, MN; St. Louis, MO; Omaha, NE; Bismarck, ND; Appleton & West Allis, WI
In Other Offices 205
Contact: Kesh Ramdular, PE (651) 481-9120

Firm Principals

Lee Granquist, SE, PE
Kesh Ramdular, PE
Henry Voth, SE, PE

Celebrating 35 years of business, Larson Engineering specializes in structural and civil services. This includes new designs and remodels for industrial, commercial, retail, religious and residential facilities; as well as, materials handling systems and plant expansions. We provide site design, pavement maintenance management programs, rehabilitation services, and athletic facility engineering services. We also excel in exterior cladding, curtain and masonry wall renovation, and lifeline anchor inspections.

Representative Projects

NAC Mechanical & Electrical Services, Vadnais Heights, MN; Confidential Medical Device Company, Upper Midwest; Becker High School, Becker, MN; United South Central school district k-12 facility, Wells, MN; West Health, Plymouth, MN; Foundry Square, San Francisco, CA; 3M Building 280, Maplewood, MN; 910 Medical Building, Minneapolis, MN

LHB, INC.

LHB PERFORMANCE DRIVEN DESIGN.

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Email: info@LHBcorp.com
www.LHBcorp.com
Established 1966
Total in MN Office: 244
Other Office: Superior, WI
Total in Other Office: 6
Contact: Joellyn Gum, (218) 279-2240

Firm Principals:

Bill Bennett, PE
Dave Sheedy, PE, LEED AP
Dan Heldt, PE
Joseph Litman, PE
Tom Cook, PE
Michael Fischer, AIA, LEED AP
Rick Carter, FAIA, LEED Fellow
Kevin Holm, AIA, LEED AP

LHB is a multi-disciplinary engineering, architecture, and planning firm known for our design leadership and loyalty to clients. LHB goes beyond good intentions and focuses on measurable performance. We are experts in public works, pipeline, industrial, housing, healthcare, government, education, and commercial design. LHB is dedicated to being environmentally responsible, reducing long term operating costs, and improving the quality of life for our clients.

Representative Projects

Midway Stadium Site Redevelopment, St. Paul Port Authority, St. Paul, MN; Third Street Parking Structure, Essentia Health, Duluth, MN; Superior Street Reconstruction, Duluth, MN; MnPower Boswell Energy Center Retrofit Critical Lifts, Boldt/Jamar, Cohasset, MN; L13 Pump Station, Enbridge Energy, Superior, WI; Knollwood Central Mall Redevelopment, Rouse Properties, St. Louis Park, MN; UMD Cina Hall and Tweed Museum of Art HVAC Upgrades, Duluth, MN; Covanta HERC Inventory Building Addition, Minneapolis, MN

LKPB ENGINEERS, INC.

KPB
LKPB ENGINEERS, INC.

1935 West County Road B2, Suite 300
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Tel: (651) 633-1223
Fax: (651) 633-1355
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www.lkpb.com
Year Established 1969
Total in MN Office: 37
Contact: Karla Sampson (651) 288-6110

Firm Principals

John M. Killeen, PE
Gayland J. Bender, PE
Michael A. Westemeier, PE
Allen V. Theisen, PE
John Costello, PE

LKPB Engineers provides mechanical and electrical design consulting services using the most current, proven technology blended with our commitment to sustainable design. Our full-service firm also offers specialties such as energy modeling, custom lighting, commissioning, and computational fluid dynamics. We give our clients comfortable, healthy buildings that operate efficiently, are easy to maintain and have reduced long-term costs. LKPB offers superior expertise in the education, healthcare, corporate, commercial, historical, recreational and government markets.

Representative Projects

Anoka Ramsey Community College Bioscience Addition, Coon Rapids, MN; Mayo Clinic Dan Abraham Healthy Living Center Sports Medicine Infill, Rochester, MN; Beckman Coulter Remodel, Chaska, MN; State of Minnesota Centennial Office Building Electrical Distribution Upgrade, St. Paul, MN; Unity Unitarian Church Remodel, St. Paul, MN; Seward Coop, Minneapolis, MN; Rochester Public Schools Service Center, Rochester, MN; Minnesota State University Mankato Dining Facility, Mankato, MN

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Contact: Stephanie Young, (612) 827-7825

Firm Principals

David H. Macdonald, PE
Stephanie J. Young, PE
Joe A. Cain, PE
Kenneth J. Green, PE
Arlen P. Grant, PE

Mattson Macdonald Young is a full-service structural engineering firm providing innovative and economical design for a wide range of building types and sizes. With expertise in wood, light gauge, structural steel, concrete and masonry, our engineers collaborate with clients on everything from residential renovations to public sculptures to multi-million dollar high rises. Our history of client satisfaction is evident in our many long-standing relationships with architects, contractors, homeowners and other clients.

Representative Projects

Higher Ground Building, Minneapolis MN; Hmong Academy Addition, St. Paul, MN; Emanuel Housing, Minneapolis, MN; MnDOT Maintenance Facility, Maple Grove, MN; Pillsbury "A" Mill Design/Development Package, Minneapolis MN; The Chambers Hotel, Minneapolis, MN; Lyndale Green Housing, Minneapolis, MN; "Homes by Architects" Tour, Multiple Residences.

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Total in MN Office: 114
Contact: Mary Deeg, (612) 673-6867

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Doug Cooley, PE, Partner
Kerry Cooley Bruggemann, PE, Principal
Tim Eickman, PE, Principal
Thom Jackson, PE, Principal
Jason Petermann, PE, Principal
Sean Tewalt, PE, Principal

As the largest full service consulting engineering firm in Minnesota, providing quality service since 1946; Michaud Cooley Erickson is proud of our market diversity and the talents of our engineers and design staff. Our services include mechanical and electrical engineering, fire protection, security, technology systems, lighting design and energy management solutions for our clients. We offer specialized services of commissioning, building automation, computer modeling, master trades services and energy modeling. Our dedicated LEED accredited professionals are leaders in sustainable design providing innovated engineering solutions for our valued clients.

Representative Projects

3M Building 280 Laboratory; Fairview Southdale Hospital; Target Stores Nationwide; Metropolitan Airports Commission; Campbell Mithun Corporate Office; University of Minnesota Student Residence; Abbott Northwestern Hospital MEP Infrastructure; Macalester College Fine & Performance Arts Center

REIGSTAD & ASSOCIATES, INC.

REIGSTAD
& Associates, Inc.

192 West 9th Street
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Established 1979
Total in MN Office: 25
Other Office: Gulfport, MS
Total in Other Office: 1
Contact: Alanna Storey, (651) 292-3173

Firm Principals

Gordon H. Reigstad, PhD, PE, SE
Jason Reigstad, Project Manager
Jared Reigstad, PE
Jim Collins, Parking Consultant

Reigstad & Associates, Inc. provides structural design, parking consulting, precast engineering, signage & wayfinding design, steel connection design, and special inspection for both new and renovation projects. Our goal is to provide safe, efficient and economical designs tailored to our clients' needs and vision. We are creative in everything we do and offer design options, while using the latest technology with consideration of material and labor.

Representative Projects

Potawatomi Hotel and Casino Milwaukee, WI; Hard Rock Biloxi Hotel, Biloxi MS; Grainbelt Terrace, Minneapolis, MN; Five 15 on the Park, Minneapolis, MN; City Vue Parking Garage, Eagan, MN; West End Market, Saint Paul, MN; City Place, Woodbury, MN; Northern Stacks, Fridley, MN

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Established 1927
Total in MN Office: 417
In Other Offices: 298
Other Offices: Brainerd, Duluth, Grand Rapids, Hutchinson, Mankato, Minnetonka, Rochester, St. Cloud, St. Paul, Virginia, MN; Appleton, Chippewa Falls, Delafield, La Crosse, Madison, New Richmond, Rice Lake, Sheboygan, WI; Mason City, IA; Denver, Lakewood, Pueblo, CO; Munster, IN; Bismarck, ND; Omaha, NE; Sioux Falls, SD; Laramie, WY.
Contact: Scott Blank, AIA, (651) 490-2000

Firm Principals

Scott Blank, AIA
Larry Koch, AIA
Trevor Frank, AIA LEED AP
Brian Bergstrom, AIA
Jeff Pedersen, AIA
Bob Kost, AICP, ASLA, LEED AP
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Gregg Calpino, LA, LEED AP BD+C

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Representative Projects

SEH Office Building, Chippewa Falls, WI; Kimberly-Clark Life Science Laboratory, Neenah, WI; Maplewood Police Department, Maplewood, MN; Maplewood Emergency Center, Maplewood, MN; Dan's Supermarket, Bismarck, ND; Kimberly-Clark Atrium Fresh, Neenah, WI; Sweetwater High School Aquatic Center, Green River, WY; Civic Center Plaza Transit Station, Denver, CO

STEEN ENGINEERING, INC.

5430 Douglas Drive North
Crystal, MN 55427
Tel: (763) 585-6742
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Established 1993
Contact: Mark Brengman, (763) 235-4780

Firm Principals

Mark R. Brengman, PE
Steven M. Youngs, PE

Steen Engineering provides mechanical and electrical engineering design from feasibility studies to preparing construction documents. Design experience includes corporate, municipal, medical, hospitality, institutional and retail. Providing HVAC, plumbing, fire protection, lighting, power distribution, life safety, automatic temperature control, energy and analysis and deficiency studies.

Representative Projects

Ling and Louie's Restaurant, Minneapolis, MN; TPT, Minneapolis, MN; Zion Lutheran Church, Anoka, MN; Minneapolis Community & Technical College Ramp, Minneapolis, MN; Normandale Community College –Campus Wide Mass Notification System, Bloomington, MN; Hamline Station TDD, St. Paul, MN

TKDA

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Established 1910
Total in MN Offices: 205
Other Offices: Duluth, MN; Chicago, IL; Kansas City, KS; Irvine, CA; Tampa, FL
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Contact: Scot Nortrom, (651) 292-4400

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Dean Johnson, AIA
John Ahern, PE
Larry Bohrer, PE
Bret Farmer, PE
Kenneth D. Johnson, AIA

Single source, multidisciplinary firm serving clients in the following markets: Corporate/Industrial; Higher Education; Government; Mining; and Energy Services. Services include: Mechanical, Electrical, Structural, and Civil/Site Engineering; and Architecture, Interiors, and Landscape Architecture. Systems: Structural and Architectural Building Systems; Boiler and Chiller, Process Piping, HVAC, Plumbing, and Fire Protection; Power Distribution, Lighting, Fire Alarm, Security, Instrumentation and Controls; Access Roads, Rail, Parking Lots, Utilities, Water Supply, Water and Wastewater Treatment.

Representative Projects

Minnesota Power - Coal to Natural Gas Conversion, Laskin Energy Center; Minnesota Valley Transit Authority (MVTA) - Apple Valley Layover Facility; Chisago County - Government Center Building, Boiler, Chiller and Exterior Improvements; Hennepin County - Adult Correctional Facility Generator & Electrical Improvements; Magnetation LLC - Plant 4; Saint Paul Public Schools - Harriet Bishop HVAC Renovation; University of Minnesota - Bridge 9, Pier 3 Steam & Condensate Modifications; Flint Hills Resources - Various Plant Engineering Projects

VAA, LLC

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Total in MN Office: 120

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Shawn Shahriar, PE
Bernie Jansen
David Olheiser, PE

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Representative Projects

The Boat House - Lake Buena Vista, FL; The Waters (senior living) - Plymouth, MN; Roseville Fire Station #1, Roseville, MN; Target Corporation - Nationwide and Canada; Fort Carson Brigade Battalion Headquarters - Fort Carson, CO; MN Veterans Home, Minneapolis, MN; Harrah's Resort & Casino - Murphy NC; Olympus Surgical Technologies - Brooklyn Park, MN.

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Other Offices: St. Cloud, MN
Contact: Dan Parks, (952) 906-7435

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Daniel Parks, PE
Ryan Bluhm, PE
Paul Schroeder, RLA
Vern Swing, PE
Steve Schwanke, AICP
David Bade, PE
Kevin Teppen, RLA

Westwood provides comprehensive sustainable solutions to Land and Energy development projects nationwide. Our services include land surveying, aerial mapping & LiDAR, GIS, civil engineering, electrical engineering, siting & land rights, planning, environmental, cultural resources, landscape architecture, transportation engineering, visualization, construction management, and NPDES & SWPPP compliance.

Representative Projects

Trillium Woods Retirement Community, Plymouth, MN; Orchestra Hall, Minneapolis, MN; Minnesota Veterans Home Building 17, Minneapolis, MN; Whole Foods, Centennial Lakes, Edina, MN; Minneapolis Convention Center Solar Farm, Minneapolis, MN; City Place, Woodbury, MN; Northern Stacks, Fridley, MN; The Nic on Fifth, Minneapolis, MN

CREDITS

The Nic on Fifth

Page 24

Location: Minneapolis, Minnesota

Client: Opus Development Company, LLC

Design architect: Elness Swenson Graham (ESG) Architects, Inc.

Principal-in-charge: David Graham, FAIA

Project lead designer: Trace Jacques, AIA

Architect of record: Opus AE Group, LLC

Principal-in-charge: Edward Gschneidner, AIA

Project manager: Scott Cochrane, AIA

Project team: Joe Mamer; Kyle Erickson

Energy modeling: AKF Group, LLC/The Weidt Group

Structural engineer: Opus AE Group, LLC

Mechanical engineer: Horwitz Mechanical

Electrical engineer: Collins Electric

Civil engineer: RLK, Inc.

Lighting design: Schuler Shook, Inc.

Unit interior design: Elness Swenson Graham Architects, Inc.

Public space interior design: Opus AE Group, LLC

Design builder: Opus Design Build, LLC

Landscape architect: Damon Farber Associates

Landscape project team: Tom Whitlock; Jesse Symynkywicz

Precast concrete: Gage Brothers Concrete Products, Inc.

Cabinetwork: Grandview

Window systems: EFCO Corporation

Architectural metal panels: UnaClad

Concrete work: Opus Design Build, LLC

Millwork: Aaron Carlson Corporation

Photographer: Brandon Stengel, Assoc. AIA, Farm Kid Studios

LPM Apartments

Page 28

Location: Minneapolis, Minnesota

Client: IM Loring, LLC

Architect: Loewenberg Architects, LLC

Principal-in-charge: James R. Loewenberg, FAIA

Project lead designer: David Lencioni, AIA

Project manager: Patrick Borzenski, AIA

Project architect: Leah Raab, AIA

Project team: Lina Ditchev; Fabianna Orlando

Energy modeling: dbHMS

Structural engineer: Magnusson Klemencic Associates

Mechanical engineer: Metropolitan Mechanical Contractors, Inc.

Electrical engineer: Hunt Electric Corporation

Interior design: Alliiance

Interior design team: Ken Sheehan, AIA (project manager); Deb Gill (designer); Heather Rose-Dunning (designer); Hannah Cooperrider; Mollie Devcich; Matt Byers, AIA

General contractor: McHugh/A&P Venture, LLC

Landscape architect: Damon Farber Associates

Landscape project team: Jesse Symynkywicz; Matthew Stewart

Window systems: EFCO Corporation

Architectural metal panels at tower: Alucobond

Concrete work: Adolfson & Peterson Construction

Millwork: Aaron Carlson Corporation

Photographers: Brandon Stengel, Assoc. AIA, Farm Kid Studios; Gaffer Photography

Bioscience and Health Careers Center

Page 34

Location: Brooklyn Park, Minnesota

Client: North Hennepin Community College

Architect: Perkins + Will

Principal-in-charge: Jeff Ziebarth, AIA

Design principal: Dave Dimond, AIA

Designer and project architect: Paul Neuhaus, AIA

Project manager and lab planner: Bob Novak, AIA

Project team: Heidi Costello; Ryan Forster; Peter Graffunder, AIA; Anna Zabinski, Assoc. AIA; Dave Koenen; Susie Nelson; Mark Enlow; Andrew Kordon, Assoc. AIA; Laura Lyndgaard-Kamin; John Spohn

Energy modeling: The Weidt Group

Structural engineer: BKBM Engineers

Mechanical and electrical engineer: LKPB Engineers

Civil engineer: Pierce Pini + Associates

Interior design: Perkins + Will

Construction manager: Mortenson Construction

Landscape architects: Close Landscape Architecture+; Perkins + Will

Landscape project team: Jean Garbarini; Laura Lyndgaard-Kamin

Face brick: Metro Brick

Stone: Grazzini Brothers

Cabinetwork: St. Germain's Cabinet, Inc.; Cosney Corp (lab casework)

Flooring systems/materials: Beckers (Nora, Johnsonite, Interface); Grazzini Brothers (tile and stone); Concrete Arts (polished concrete)

Window systems: InterClad

Architectural metal panels: Firestone

Concrete work and brickwork: Mortenson Construction

Wood panels: Acoustigreen

Photographers: Gaffer Photography; Paul Crosby

Physics and Nanotechnology Building

Page 38

Location: Minneapolis, Minnesota

Client: University of Minnesota

Architect: Alliiance in collaboration with ZGF Architects

Principal-in-charge: Tom DeAngelo, FAIA

Project lead designer: Allyn Stellmacher, AIA (ZGF)

Project designers: Mamie Harvey, AIA; Randal Bennett (ZGF)

Senior project manager: Carey Brendalen, AIA

Project managers: Ellen Olson, AIA; Michitaka "Taka" Soga (ZGF)

Project architects: Peter Schroeder, AIA; Erin Ward, Assoc. AIA (ZGF)

Interior designer: Sharry Cooper

Sustainability leader: Chris Chatto, AIA (ZGF)

Aliiance project team: Joe Simma, AIA; Matt Boreen; John Tapp; Anna Pravinata, AIA; Hannah Cooperrider

ZGF project team: Whitney Pearce; Fred Marcial, AIA

Lab planner: Research Facilities Design

Energy modeling: The Weidt Group

Structural engineer: Meyer Borgman Johnson

Mechanical and electrical engineer: Affiliated Engineers, Inc.

Civil engineer: Pierce Pini + Associates

Noise and vibration consulting: ESI Engineering, Inc.

Information technology: Elert & Associates

Cost estimating: Planning & Management International, Inc. (predesign); Mortenson Construction (design)

Lighting design: Alliiance and ZGF Architects

Interior design: Alliiance

Construction manager: Mortenson Construction

Landscape architects: Close Landscape Architecture+; Damon Farber Associates

Landscape project team: Bob Close; Jean Garbarini

Face brick: Endicott Brick

Stone: Cold Spring Granite

Cabinetwork: Innovative Laboratory Systems, Inc. (Kewanee)

Flooring systems/materials: Grazzini Brothers (terrazzo, carpet, and rubber flooring); Mortenson Construction (sealed concrete)

Window systems: InterClad (Kawneer)

Architectural metal panels: InterClad (Alpolic)

Concrete work: Mortenson Construction

Millwork: Heebink Architectural Woodwork, LLC

Photographers: Benjamin Benschneider; Paul Crosby

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—Photographer Morgan Sheff



University of Minnesota Amundson Hall
Infrastructural renovation, 2013
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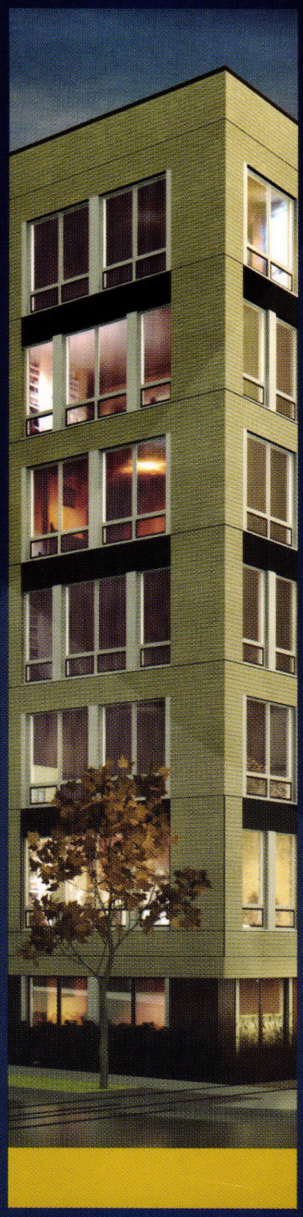
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